DESCRIPTION
OF THE
HOUSE AND MUSEUM
OF
SIR JOHN SOANE
ARCHITECT.

Bound by J. SMITH, 49, Long Acre.

A

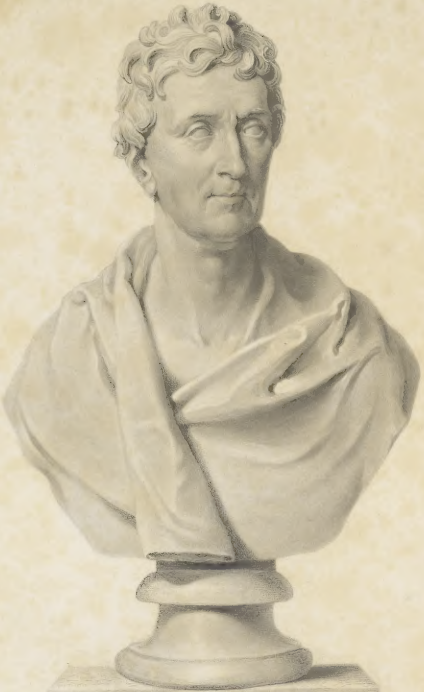
DESCRIPTION OF THE RESIDENCE

OF

SIR JOHN SOANE,

ARCHITECT.

Written by Himself.



SIR JOHN SOANE R.A.

PROFESSOR OF ARCHITECTURE IN THE ROYAL ACADEMY.
ONE OF THE ARCHITECTS ATTACHED TO THE MAJESTYS OFFICE OF WORKS.
ARCHITECT TO THE BANK OF ENGLAND AND COLLEGE OF SURGEONS.
F.S.A. &c. &c.
GRAND SUPERINTENDENT OF THE WORKS OF THE UNITED FRATERNITY OF FREE AND ACCEPTED MASONS OF ENGLAND.

MEMBRE HONORAIRE DE L'ACADEMIE IMPERIALE ET ROYALE DES BEAUX ARTS EN VIENNE.
CONSIGLIERE CORRISPONDENTE DELLA DUCALE ACCADEMIA DI BELLE ARTI PARMA.
&c. &c. &c.

ENGRAVED BY CHARLES TURNER, R.A. FROM A BUST BY FRANCIS CHANTREY, ESQ.R.A.

DESCRIPTION

OF

THE HOUSE AND MUSEUM

ON THE

NORTH SIDE OF LINCOLN'S INN FIELDS,

THE RESIDENCE OF

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&c. &c. &c.

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TO

HIS ROYAL HIGHNESS

AUGUSTUS FREDERICK, DUKE OF SUSSEX,

&c. &c. &c. &c.

THE FOLLOWING DESCRIPTION OF THIS HOUSE AND MUSEUM

IS, WITH PERMISSION, RESPECTFULLY DEDICATED

BY HIS ROYAL HIGHNESS'S DEVOTED AND DUTIFUL SERVANT,

JOHN SOANE.

13 *Lincoln's Inn Fields, September* 10, 1835.

EXORDIUM.

However carefully arranged as to general effect, or advantageously displayed as to light and shadow, the works of Art here described may be, it is obvious, that in so extensive and various a Collection, some objects of great interest may require that the eye should be expressly directed to them. Without such guidance, many of the smaller Models and Sculptures might be overlooked, by those who will delight in tracing their happy conception and delicate workmanship, when thus led to them as subjects for consideration. But besides my hope of being a useful guide to those who visit the House and Museum, and of conveying to those who have not seen them some idea of the manner in which the works of Art are arranged and the different effects are produced, I was influenced by other motives in printing the following Description.

One of the objects I had in view was to shew, partly by graphic illustrations, the union and close connexion between Painting, Sculpture, and Architecture,—Music and Poetry;—another purpose is, the natural desire of leaving these works of Art subject as little as possible to the chance of their being removed from the positions relatively assigned to them; they having been arranged as studies for my own mind, and being intended similarly to benefit the Artists of future generations. This

See Act of Parliament

Description, however, was chiefly written for the advantage of the Architect, who will, I trust, become sensible, from the examination to which it leads him, that every work of Art which awakens his ideas, stimulates his industry, purifies his taste, or gives solidity to his judgment, is to him a valuable instructor; and may probably lay the foundation of that knowledge, which may enable him to become an ornament and benefit to his country. To secure a lasting reputation, however, let him constantly remember, throughout the entire practice of his Profession, that, like the virtue of Cæsar's wife, his integrity must be not only pure, but unsuspected.

To render the following pages more pleasing and attractive to young minds, and to increase their love for the Fine Arts, pictorial and poetical remarks on some of the most prominent features of the House and Museum, written by A LADY, have been embodied with my own Description.

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Plate I

VIEW OF THE ENTRANCE FRONT.

DESCRIPTION

OF

THE HOUSE AND MUSEUM.

THE ENTRANCE FRONT.

In front of the House is a small Court, enclosed with iron railing. The Gothic Corbels attached to the piers between the windows of the first and second galleries are fragments from ancient buildings, erected probably about the close of the twelfth century. Plate I.

The Canephoræ, in terra cotta, on each side of the upper gallery, on the chamber floor, are copied from the Caryatides in the front of the Temple of Pandrosus, at Athens: these statues are nearly opposite those of Machaon and Podalirius, in the front of the College of Surgeons, on the south side of Lincoln's Inn Fields.

Before presenting the Plan of the Ground Floor, it is proper to state, that this Museum, and the Houses to the east and west thereof, were purchased at different times, and erected consecutively, so that I was unable, as I should have wished, to construct the whole on a general plan, forming one uniform pile, well balanced in all its parts. In introducing, therefore, to the well-deserved attention of students in Architecture the following excellent observations by Père Laugier, on the importance of the geometrical plan of every edifice, I cannot but express my deep regret that his most judicious suggestions have been here so imperfectly realised :

> " S'il y a quelque chose qui soit de l'invention de l'Architecte, c'est le plan de l'édifice. C'est là qu'il peut manifester un génie créateur, par des combinaisons toujours nouvelles et toujours également justes. Cette partie de l'Art, qui doit le plus contribuer à sa réputation et au succès de son travail, est celle dans laquelle on a fait jusqu'à présent le moins de progrès. Combien d'édifices remplis d'incommodités et de désagrémens ? En est-il où l'on trouve toute la commodité et tout l'agrément possible ?—où terrein soit employé et mis à profit avec une sagesse qui ne laisse rien a désirer ?—où la distribution, sortant du trivial et du commun, donne pleinement le nécessaire, écarte tous les embarras, rassemble toutes les délices ? Peu de bâtimens ont ce mérite, parceque peu d'Architectes ont le talent de bien combiner leurs plans. Qu'ils ne disent point que s'ils péchent par cet endroit, c'est qu'ils n'ont pas toujours le champ libre : on n'est point injuste à leur égard. Les désavantages d'un terrein assujetti n'échappent point à leurs juges ; et pour peu qu'on y trouve de commodité et d'agrément, c'est un mérite qu'on exalte, et dont on leur sçait un gré infini. D'ailleurs, combien d'édifices où ils ont le champ très libre, et où leurs plans donnent non seulement dans le trivial et le commun, mais dans l'incommode et le désagréable ?"
>
> *Observations on Architecture by a French Amateur*, p. 152.

With the truth and value of these observations I am fully impressed ; but I must repeat, that my " terrein" was " assujetti ;" and I could only endeavour to do the best which circumstances had left in my power.

PLAN OF THE GROUND OR HALL FLOOR.

THE GROUND FLOOR.

A flight of stone steps leads to the ground floor, through the Porch (at 1) into the Hall and Recess (2), which are coloured to imitate porphyry. The Ceiling of the hall is connected with the walls by a small cove, and is enriched with three Roses in plaster, after the antique. On the left side of the hall are three Basso-relievos: that in the centre represents a sacrifice to Bacchus; on one side are two sylvan nymphs decorating a terminus with flowers; on the other side of Bacchus are Cupids and nymphs. On the opposite side of the hall are three other Basso-relievos: the centre represents a vineyard, and the process of making the wine; on one side is a Cupid asleep; and on the other Cupid bound. At the further end of the hall is a marble Bust by Mr. R. W. Sievier, of the late Sir Thomas Lawrence, P.R.A., presented to me by the sculptor. Over this Bust is a beautiful Torso of a female figure found at Capua, and now deposited in Naples. Plate 11

"No. 203. Capua. *Frammento di Statua in Marmo Grechetto.* Alto pal. 3.— In questo prezioso frammento altri credon vedere una Leda coricata, altri una Psiche in piedi.* Se si ha riguardo al carattere giovanile di tre lustri, alle forme del volto già troppo convenute fra gli antichi, e più di tutto agl' indizj (sinora non avvertiti) dell' innesto antico delle ali sugli omeri, si converrà che i secondi fondano meglio de' primi la loro opinione. Ogni probabilità ritratta dalla sua mossa ci dice, ch' essa doveva tenere nella destra (verso cui piega intento il suo volto) un qualche simbolo caratteristico; e forse una farfalla o una lucerna: se pure non abbassava così il volto compiaciuto, in atto di favellar con Amore. Le orme del panno che vi rimangono fanno supporre, ch' ella aveva un manto, che lasciavala scoverta dal mezzo in sù. Una traccia di braccialetto sull' antibraccio dritto, ed un antico perno internamente qui inerente, dan luogo a credere, che le braccia furono lavorate a parte, e che le commessure delle unioni si nascondevano sotto i braccialetti. Ciò riguardo alla sua denominazione ed alla sua mossa. Riguardo poi al suo merito ed alla sua antichità, quand' anche si dicesse ch' è tutto lo sforzo dello scarpello Greco della miglior epoca, non si direbbe che assai meno di quanto dice da se stessa all' occhio dello spettatore. Eleganza di forme, morbidezza di membra, grazie di mossa, e il colmo del bello ideale

* Monum. Ined. Indicazione de' rami, pag. 10.

si nel leggiadro profilo, che nel rilevato fianco, e nelle sonvissime mammelle,* tutto in somma quel poco che ci rimane ci fa piangere il resto che manca. E tale infine questo frammento, che qualche artista di credito non temè di asserire e sostenere che fosse un prodotto del divino scarpello di Prassitele. Il fianco, il sommo del cranio, con tutto il didietro in varj siti, sono scarpellati forse ad adattarvi il ristauro: ma la diffidenza ha arrestato poi il presuntuoso che aveva osato porvi mano, al pensiero che avrebbe dovuto supplirvi ancora le braccia e tutta la parte inferiore dall' inguine in giù.—Fù rinvenuto nell' Anfiteatro campano costruito dall' Imperadore Adriano."

* "Il carattere delle mammelle, un po' spianate ed abbassate, ha dato luogo a credere, che questo monumento doveva essere corico, e rappresentante una Leda. Basta però riflettere ed al carattere giovanile della figura, che accusa appena tre lustri (età in cui le mammelle sono ancor crescenti), ed al moto cadente delle pieghe gravitanti dall' alto all' ingui, per non seguire una tale opinione."

Catalogue des Statues en bronze, exposées dans une grande salle du Musée Bourbon, à Naples. Par M. Gelas, Membre de plusieurs Académies. Naples, 1820.

Plate III. The Ceiling of the recess (2) is formed by a portion of a dome charged on four points, with a large Rose in the centre, similar to the original in the soffite of the portico of the Temple erected to Mars the Avenger by the Emperor Augustus. On the walls are two Basso-relievos: that on the right represents Æneas carrying his father Anchises from Troy; opposite is a sacrifice to Venus. On the marble table under this basso-relievo is a Vase cast from the antique, and two specimens of ancient English sculpture: one is a priest, with a book and rosary,—a specimen of Art in the eleventh century; the other a chorister or priest holding a scroll: both are from Windsor Castle. The door of communication between the recess and staircase is decorated with Scriptural subjects on glass, and produces an agreeable effect, particularly when the door of entrance into the hall is open. This recess leads to the Staircase.

The vista-like character of this entrance to what may be truly called a Temple of Art, is extremely pleasing, whether seen as a whole, illuminated by various-coloured lights, or examined in parts, each of which has the same advantages, since the light from the outer door, of painted glass, and those which descend from the staircase, and also from the breakfast-parlour, aided by reflections from mirrors judiciously intersected near the last-mentioned room, as well as within it,—all tend to produce those richly tinted lights so highly admired in our finest cathedrals. In returning, I thought the most beautiful effect was produced when the outer door was thrown wide open

VIEW IN THE HALL.

whilst the one separating the lobby from the hall remained closed, the glass in it being so finely painted as to demand particular attention and strong light. This door is necessarily unseen in the view here given, which is so faithful as to render any attempt at further description as unnecessary as it would be unavailing, since the pencil must always be infinitely preferable to the pen as a medium of conveying objects of sight to the mind; for although one of our greatest living poets has said truly that

"Painting, mute and motionless,
Steals but *one* glance from Time,"

that glance, in objects of still life, is invaluable: and when, as in the instance before us, records of the present and the past are happily assembled and faithfully delineated, we may well exclaim, with the talented author of "Peak Scenery,"—"Happy Art! that can disappoint time of its prey, prolong the remembrance of forms that now exist, and transmit them through successive generations. The Arts are the handmaids of our pleasures; they administer to some of our most refined enjoyments, and give an elegance and charm to life."—B. H.

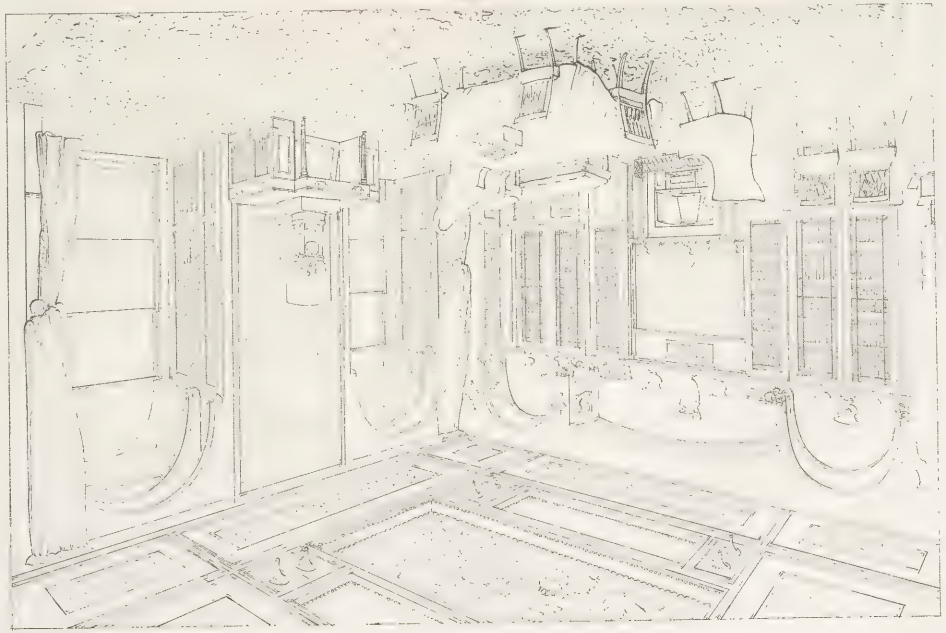
From the staircase you enter

THE DINING-ROOM AND LIBRARY (26), Plate IV.

which may be considered as one room, being separated only by two projecting piers formed into bookcases, from which springs a canopy composed of three segmental Arches. On the east side of the dining-room, over the chimney-piece, is a Portrait by the late Sir Thomas Lawrence, P.R.A., almost the last picture painted by that distinguished Artist. Upon the chimney-piece is a highly finished Model of the Board of Trade, the new Privy Council Offices, and the Entrances into Downing Street: the buildings in this design are so arranged, that when completed, a view of the north entrance into Westminster Abbey Church would be obtained from Whitehall. On each side of the fire-place are Bookcases. Upon the pedestal part of the bookcase in the centre of these two rooms is a beautiful Etruscan Vase, of extraordinary design and preservation, purchased from the collection of the late Sir Henry Englefield; and near it is a bronze Jar found among the ruins of Rome, presented to me by Mrs. Somerville: it is remarkable for the position of the handle, which being centrical, the smallest quantity of liquid may be poured from it without spilling, even when full. On the other side of the Vase is a Chopine of the date of 1593, discovered in digging the foundation of a house in Bath. It is an excellent elucidation of a passage in

Shakespeare's "Hamlet" (Act II. scene 2): "Your ladyship is nearer to heaven than when I saw you last, by the altitude of a chopine." It belonged to the family of the Spekes, of Hasleberry in Wilts, as appears by the following explanation of the armorial bearings with which it is decorated: — First coat, the arms of the Spekes of Wilts, Somerset, and Devon. Second coat, 1st and 4th, the Percy arms; 2d and 3d, the arms of the Willoughby family: the escutcheon of pretence pertains to the ancient name of Chawlas. Third coat, 1st, the arms of Speke; 2d, the extinct family of the name of Poltimore, of Poltimore in Devon; 3d, the Percy arms; 4th, the Lord of Iloo, of Iloo in Bedfordshire, and Hastings in Sussex, father to Anne Bullein: the escutcheon of pretence was anciently borne by the Lord-Treasurer of Wales, which office was conferred upon the representative of the family by Queen Elizabeth. In this pedestal bookcase, as also in three others in these rooms, marked A B, C, D, E F, are recesses containing large Portfolios filled with prints and Architectural drawings; amongst them are a collection of highly finished Interiors of the New Law Courts, numerous views of different parts of this House, and above one hundred drawings of the Belzoni Sarcophagus, the figures half the size of the originals. On the east side of the library, over the chimney-piece, upon the cornice of the bookcases, springs a large flat Arch, forming a recess; and to connect the symmetry, there are two semicircular Arches: over the chimney-piece is a large Looking-glass, with some small Figures by Tassie. Upon the shelf forming the cover to the bookcases are several Etruscan Vases, rich in form and decoration; and also a specimen of Wedgewood's imitation of Etruscan pottery. On the south end of this room* are two small Bookcases, and in the front of the middle pier is a projecting Pedestal or Table, filled with drawings, prints, and books. Upon this pedestal is an astronomical Clock, formerly belonging to his Royal Highness the Duke of York; and behind it is a large Looking-glass. Between the piers at this end of the room are two deep recesses, surrounded with bookcases surmounted with busts of Homer, Shakespeare, Camden, Napoleon, and Inigo Jones, and

* In the original construction were two large windows, with folding shutters, leading into an open Gallery or Loggia. In the centre pier was an ornamental Pump, supplied with excellent water from a well in the basement story.



terminated with two windows, the internal surface of the shutters to which are faced with looking-glass. The Bookcases, forming portions of the south side of this room, are connected together by semicircular arches. The west side corresponds in its Architectural decoration with the east side: on the pedestal part of the centre bookcase is the Model of a Tomb to the memory of Mrs. Soane.

The Ceiling of the library and dining-room is formed in compartments, shewing the construction of the floor above, and is enriched with Pictures by Henry Howard, R.A. In the central compartment of the library-ceiling, surrounded by paintings of Architectural decorations, is represented Phœbus in his Car, preceded by Aurora and the Morning Star, led on by the Hours, Plate V.

"jocund to run
His longitude through heav'n's high road."

The Zephyrs are sporting in his train. The central compartment of the dining-room-ceiling represents Pandora, whom the assembled Gods "endowed with all their gifts." Formed by Vulcan, who is contemplating his work, she is dressed by the Graces, and presented by Minerva with a veil and cestus. Near her stands Pitho (the goddess of Persuasion); on the left are Phœbus, Diana, Mars, Venus, and Cupid; on the right, Juno, Cybele, and Bacchus. In the midst, Jupiter, attended by Victory and Nemesis, holds the fatal vase, fraught with so much mischief to mankind. Iris is hovering in the sky, admiring; and Mercury, putting on his talaria, prepares to conduct the beautiful snare "to th' unwiser son of Japhet." In the oblong compartment nearest the door are represented the Horæ, or Seasons (anciently supposed to be only three), diffusing their various productions; and in the corresponding opposite compartment Night is advancing, with the Pleiades in her train. The picture in the semicircular compartment nearest the door represents Epimetheus receiving Pandora; and that nearest the chimney, the opening of her vase, whence, according to the poet, issued all the cares and miseries of life.

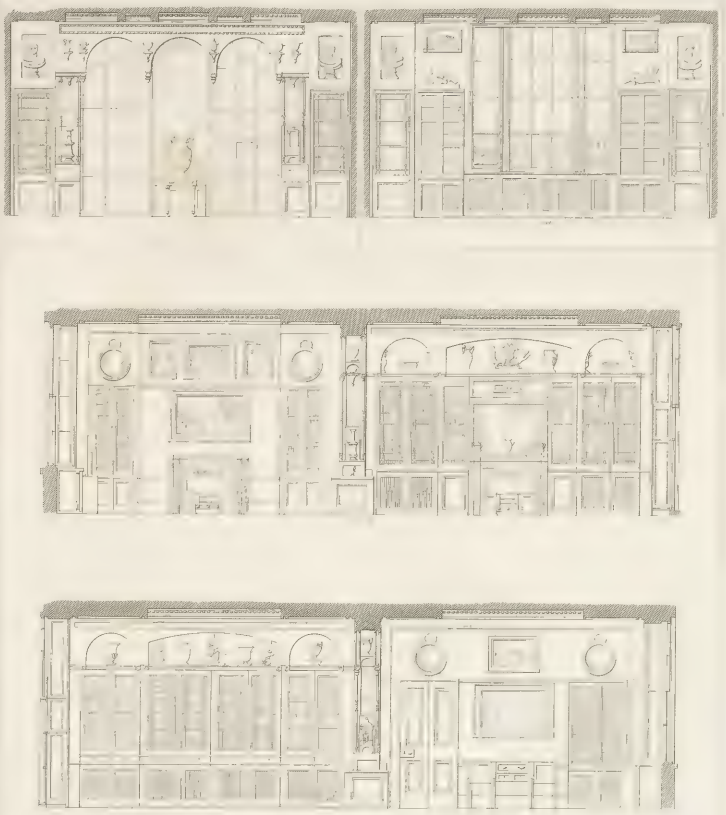
On the west side of the dining-room, over the Side-table, is a Picture of Love and Beauty, by the late Sir Joshua Reynolds, P.R.A.; formerly belonging to the Marchioness of Thomond, the niece of Sir Joshua.

The Window in the north end of this room is enriched with Scriptural subjects on glass, among which are the Creation of the World, and the Day of

Judgment. These works are very ancient, and in excellent preservation. From this window the Monument Court, with its Architectural Pasticcio, and assemblage of ancient and modern Art, and particularly the Frieze of Grecian sculpture, are seen to great advantage. The lovers of Grecian art will be gratified by comparing the outline of this work with the two natural productions on the sides of the window, found growing in the hollow of an old oak pollard. Under the window is a Pedestal Bookcase, surmounted with a Marble Slab, inlaid with specimens of marble, granite, and precious stones: on each side of this slab are two Marble Vases, of Italian workmanship, formerly belonging to Richard Cosway, R.A.; and to the right and left are two beautiful China Jars, given to me by the late Viscount Bridport. The effect of these works is considerably heightened by the looking-glass in the splayed jambs of the window. In this end of the room are entrances to the Breakfast-room and Little Study, surmounted by busts, which, with the other four in this room, are Casts from the antique.

Amongst the more rare and valuable works in the bookcases in this room are the following: —the four folio editions of Shakespeare's works, formerly the property of John Philip Kemble; Boydell's Shakespeare, with proof impressions of the plates, selected by Alderman Boydell, and presented to me; the copy of Hogarth's works presented by him to his friend Dr. Schomberg; an illuminated copy of the Bible; a manuscript on vellum of the works of Flavius Josephus; a translation of Scamozzi, by Inigo Jones; the Museo Piu Clementino; l'Antiquité expliquée, by Montfaucon; Voyage Pittoresque de Naples et Sicile; Histoire de l'Art par les Monumens; Iconologie Historique, par M. de la Fosse; Tableaux Historiques de la Révolution Française; Cérémonies et Coutumes Religieuses de tous les Peuples du Monde; the works of Perronet; and a complete copy of Piranesi's works.

The general effect of these rooms is admirable; they combine the characteristics of wealth and elegance, taste and comfort, with those especial riches which belong expressly to literature and art,—to the progressive proofs of human intellect and industry, given, from age to age, in those works which most decisively evince utility and power. That which might be termed the triumph of Architecture, and which succeeding ages may adopt and complete in our metropolis (where a part only, defrauded of its fair proportions, yet appears), is seen in the beautiful model of the Board of Trade and Privy Council Offices, which we find the more admirable as



BADMINTON LIBRARY. SECTION OF DESK, BY WILLIAM REID.

a whole, the longer we contemplate it. But, since every design which is truly great must possess that union of parts which constitutes the best claim to magnificence, so must we the more lament that it is left incomplete, and of course exposed to the danger of future incongruous associations.

The paintings on the walls of these rooms accord in excellence with the models: they exhibit the highest powers of the Art, whether we gaze on the admirable portrait of the owner, by Sir Thomas Lawrence; the well-known chef-d'œuvre of Sir Joshua Reynolds; or the lovely creations of H. Howard: and from these enchanting productions we find it difficult to turn, even to the Vases, although we have seldom seen any of equal magnitude, and perhaps none of equal value. When we recollect what Cicero tells us of the high estimation in which the Sicilians held these works of Art, and consider through how many ages some of them have passed, transmitting to us knowledge of graceful form and valuable material that might have been otherwise unknown, and in their painted embellishments confirming historic details of facts, customs, sacrifices, and personal appearances, otherwise overwhelmed by the tide of time,—well may we reckon them amongst the highest gifts of the Arts, and the choicest treasures which opulence and taste can accumulate.

The valuable books and illuminated MSS. on vellum, contained in this room, demand particular attention. Not only are the finest editions of the best authors found here, but many which have a peculiar value from circumstances. Thus we find the "Shakespeare" once in the possession of Garrick, our immortal Roscius; also the four folio editions of the works of that great poet, once belonging to John Kemble. Who can read the dramas of even our unparalleled poet, and not feel an additional charm pervade the page on which those men have often gazed who most effectually studied and understood that mighty master—without feeling a local value attached to them, and pursuing in imagination the moment when enthusiasm caught its happiest inspiration—when the actor became, in "very form and pressure," that which Shakespeare depicted.

Nor must we leave these rooms without giving another glance towards the enriched ceilings, which in their decorations confer an air of general grandeur and suitable completion. The painted ceilings of many of the mansions of our elder nobility have been much criticised, as those

"Where sprawl the saints of Verrio and Laguerre."

but these beautiful mythological pictures, the painted poems of a mind imbued with all that is graceful in form and pure in conception, cannot fail to impart pleasure to all who are capable of admiring that which is excellent, and approving that which is appropriate.—B. H.

THE LITTLE STUDY (25),

Which you next enter, receives its light chiefly from a window looking into the Monument Court. In the ceiling are several marble Fragments, and a Cast from one of the enrichments in the frieze of the Temple of Jupiter Tonans. On Plate VII.

the north end of this room are various Bronzes, antique Friezes, and Cornices. On the east side, the chimney-piece is decorated with three pieces of ancient Sculpture: on each side the chimney are two small cinerary Urns, an antique Pilaster Capital, and the front, in marble, of a Roman Tile. Upon the chimney-piece are part of a Greek Altar, and other exquisite specimens of Grecian and Roman Sculpture. Over the door leading into the dining-room and library is a Cast of the Apotheosis of Homer, the work of Archelaus of Priene, the original of which, before the French Revolution, was in the Colonna Palace. Under this cast are various antique marble Fragments. On each side of the door is a delicious antique Fragment, in the true gusto antico. On the west side are various Fragments of ancient Greek and Roman Sculptures, and Paws of Animals, of extraordinary execution. The large Fungus over the window, from the rocks of the island of Sumatra, and a beautiful Cornu Amonis, on the south side of the room, will be appreciated by the lovers of natural history. Among the books of value in this room are Macklin's Bible, Villalpandus, Le Musée François, the Vitruvius Britannicus, and a volume of original Designs by Sir Christopher Wren, presented to me by my great master, the late George Dance, R.A.

THE DRESSING-ROOM AND RECESS.

Plate VIII. The Study is connected with the Dressing-room (24), which is lighted by two large windows; one commanding a view of the Ruins of the Monk's Monastery, and the other looking into the Monument Court. In the centre of the ceiling is a Model of the Domical Light in the new Masonic Hall of the Freemasons. On each side of the door is a Drawing of Baronscourt, in Ireland, one of the seats of the late Marquess of Abercorn. Under these drawings are two of Banditti, by Mortimer; the Laughing Audience, and the Musical Party, by Hogarth, engraved by him as tickets of admission to his pictures. On the east side is a Drawing by Canalletti; and in the window are three Heads, in ancient glass. On the south end, over the door leading into the study, are two Pateræ, and two Models in wood; one, part of the Bank of England, and the other of the Lodges at Tyringham, the seat of William Praed, Esq. Under these models are Casts in Sulphur, in four frames, from the works of Nathaniel Marchant, R.A.

VIEW IN THE CORRIDOR BETWEEN THE CORINTHIAN HALL AND PICTURE ROOM.

and Edward Birch, R.A.: also an antique Aspersoir, and two metal Stirrups, richly sculptured, found on the banks of the Boyne. On the west side is a Case containing books on Architecture.

The Recess (23) is lighted by a Bell-light, under which is an antique marble Capital, with a small antique Head of Jupiter, in marble.

> The rooms just mentioned are the smallest in this mansion, but they are not the less worthy of attention: on the contrary, as Nature frequently renders the smallest flowers, and the smallest animals, the most beautiful, and appears to finish the most minute productions in the most elaborate manner — so has the great Architect to whom we are indebted for all around us rendered these rooms receptacles of the most beautiful specimens of his art. The fragments of Grecian and Roman sculpture, whether parts of friezes, cornices, or animals, are executed with singular elegance, and chiselled so finely, that it would be impossible for the hardest metals to represent them with more sharpness, or the freest pencil to depict them with more flowing grace or satisfactory accuracy. These remarks apply more particularly to the specimens over the chimney-piece and on the sides of the window, in the study, which well merits its name; since no extraneous object whatever meets the view, and the eye assists the mind by directing it to that which best deserves the contemplation of the Artist.
>
> The same perception of retirement and of abundant subjects for meditation is continued in the dressing-room and adjacent recess, whether we look towards the Monument Court, or the ruins of the Monk's Monastery. The former presents a noble object in the monument itself; the latter a prodigious number of antique heads and other ornaments furnished by abbeys, cathedrals, and buildings of a similar description; together with an Architectural composition, enriched with shells and serpents, and which is either wholly, or in parts, carried into effect in various edifices of which Sir John Soane was the Architect.
>
> Contrasting small things with great ones, every person must look with interest on the sulphur casts of seals and gems, their delicate execution and classical design claiming particular attention. So will the bell-light of the recess; for it is of that soft primrose hue so peculiarly adapted for the exhibition of marbles, imparting the tint of time to those which have not attained it, yet not increasing its effects on the more ancient. On this subject I must by and by be permitted to expatiate more freely as we advance through the Museum. — B. H.

THE CORRIDOR.

BETWEEN THE CORINTHIAN COLONNADE AND THE PICTURE-ROOM.

From the recess last mentioned you pass through the Corinthian Colonnade into the Corridor (20). Between the columns and the wall of this corridor are

Plate IX.

two Mahogany Pedestal Bookcases, in which are placed the "DESCRIPTION DE L'EGYPTE, PUBLIE PAR LES ORDRES DE SA MAJESTE L'EMPEREUR NAPOLEON LE GRAND,"* "LE LOGGIE DI RAFAELE NEL VATICANO," and "DESCRIPTION D'UN PAVE EN MOSAIQUE, DECOUVERT DANS L'ANCIENNE VILLE D'ITALICA.

The corridor is lighted in a manner to shew the objects on the walls to the greatest advantage. Among other Fragments of Egyptian, Greek, and Roman Sculpture, on the east side, are Casts of the Capitals on the columns and antæ of the Temple of Erectheus. Adjoining are two small antique marble Ionic Capitals, and a Cast of the large Rose, with the head of Medusa in the centre, taken from the frieze of the Temple of Jupiter Tonans. On each side of this cast is another of an antique Biga; two Basso-relievos, from Grecian works; a Fragment of a small draped Figure; parts of an antique Curule Chair, and over it a Cast from an antique Basso-relievo of a Bacchanalian Dance. In the recess is a magnificent Fragment of Grecian Sculpture: there is also a view into the Monk's room, which displays some powerful effects of light and shade, and a rich assemblage of interesting objects. On the west side of this corridor are Casts of the Architraves of the Temples of Jupiter Stator and Jupiter Tonans; a Cast of the Ox's Scull in the frieze of the latter Temple; a portion of the Capital and Frieze of a Temple at Tivoli; a Fragment of an Egyptian Capital, and an antique Basso-relievo in marble of a Griffin; and a Cast of part of the large Rose in the soffite of the Temple of Mars the Avenger. Amongst the Basso-relievos are two of the Corybantes, Fragments of two small Greek Capitals, part of another antique Curule Chair, of Grecian sculpture, several Casts from works of the cinque cento, and two Casts from the Corbels of the large window in the north front of Westminster Hall.

At the south end of this corridor is a Cast from the Cornice of the Temple of Jupiter Stator, in the Campo Vaccino; and under it is the Capital. Between the

* This splendid first-class copy of that great imperial work consists of eleven volumes Atlas folio, two volumes Elephant folio, two volumes Columbier folio, and nine volumes of text in Demy folio, on vellum paper, with proof impressions of the plates, part of which are coloured. this is the copy which was presented by the French Government to Baron Dénon.

capital and cornice is an antique Frieze, of very fine execution: there are also several antique Fragments from Roman works; and a beautiful Statue, by Thomas Banks, R.A., of a young female reposing on a mattress, which was the original study of a monument erected to the memory of Miss Boothby, at Ashbourne, in Derbyshire.

At the north end of this corridor (20) is a Cast of the Cornice of the Temple of Jupiter Tonans; and on each side thereof a Fragment of a very rich antique Cornice.

The effect of Grecian columns symmetrically placed is always grand and beautiful, as we see in St. Martin's Church. These, of Corinthian Architecture (that elegant order which owes its origin to the purest affections of the heart), here disposed in transverse lines, are strictly suitable to the place they occupy, and to those striking objects whither they conduct us.

The corridor we are now to enter is rich in works of a larger description than those which adorn the rooms we have passed. Looking up, we see mighty fragments from the temples devoted to the most gorgeous and poetical religion the mind of man ever devised; and below behold a sleeping child, beautiful in its unadorned simplicity, and offering, in its calm repose, a striking contrast to the wrestling gladiators wreathing like serpents round each other, and alike compressed to death by the dreadful struggle. Surely we have here "sermons in stones." If Paganism could lead the most polished people to take delight in seeing the physical energies of man thus devoted to the destruction of his brother-man, even by losing his own life,—if murder and suicide could form amusement, not only to a debased and ferocious mob, but to the statesmen, philosophers, and ladies of Rome; well might human nature, when blest with one ray from Heaven, turn from it in disgust, and seek, in the genius of Christianity, a power (like this dying child) to smile even in the arms of death.

Every where we behold objects in perfect keeping with the sentiments they tend to awaken. Marble fragments, noble friezes, most magnificent and diversified capitals, casts of most difficult attainment, and casts from curule chairs in which have sat men who were the conquerors and rulers of the world, and whose words and actions even yet exert an influence on the destinies of mankind,—by turns elicit observation. On every side are objects of deep interest alike to the antiquary, who loves to explore and retrace them through ages past; the student, who, in cultivating a classic taste, becomes enamoured of their forms; and the imaginative man, whose excursive fancy gives to each "a local habitation and a name" in association with the most interesting events and the most noble personages the page of history has transmitted for our contemplation.

Yes! these are all feathers shed from the wings of Time, reminding us of the glories of days that are past, and of countries comparatively sunk into oblivion.

Not one ancient moulding — not one architrave, column, or broken cornice, is before us, that is not calculated to excite admiration by its own inherent merits, to call up recollections of importance from knowledge and memory, or inspire the cultivated mind with useful projects and elegant designs.

The most original thinker, and even the wildest wanderer in poetic conception, must have some foundation on which to raise the superstructure that may prove the temple of his fame. Where shall he find one so broad, so safe, as that supplied by the aggregate wealth of the mighty minds that have preceded him, — they who found in the towering rock and the arborescent tree theories of utility and grandeur; and in "leaf, fruit, and flower," examples of ornament for taste to combine and art to perpetuate in designs so perfect as to offer examples to all after-ages? In point of fact, it must be admitted, that the three orders of Architecture invented by the Greeks, remain to the present day proof of that highly talented people having apparently exhausted the power of invention in this important object, since all deviations from them can only claim to be varieties. Nay, not even a single moulding has been added to those of which they have supplied so many beautiful examples.

That the Greeks were deeply indebted for their knowledge of the arts to the Egyptians, a people far more ancient and powerful than themselves, we can scarcely doubt; but however valuable the lessons they received on subjects connected with interminable labour, magnificence of design, and durability of workmanship, nothing has yet occurred in modern research through that wonderful country, which tends to rob them of this honour. In achieving it, we may surely say with Milton, they rose "to the heaven of invention." — B. H.

THE STUDENTS' ROOM.

The staircase (21) at the north end of the corridor leads into the Students' Room, which is well lighted, and peculiarly adapted for study. The attention of the Artist is not disturbed by extraneous or external objects; the place is surrounded with marble Fragments and Casts, from the remains of antiquity, and from the works of the Artists of the cinque cento; and the drawers are filled with Architectural drawings and prints, for the instruction of the pupils.

On the north side, among other works of Art, are Casts from antique Consoles, part of a large Frieze in the Medici Garden, of exquisite design; Pilaster Capitals, Ornaments used by the ancients on different members of Architecture, a beautiful Model in terra cotta of a Landscape, &c. On the south side, together with various marble Fragments from the ruins of Roman edifices, are several Casts of

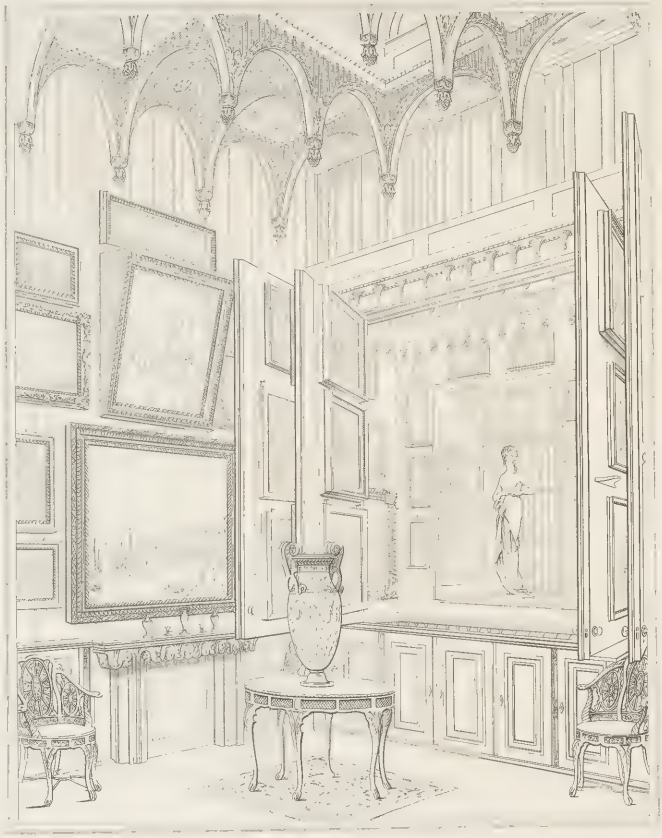


Plate V.

VIEW IN THE PICTURE ROOM LOOKING INTO THE UPPER PORTION OF THE MONK'S PARLOIR.

Friezes, Roses, and Consoles, from Greek and Roman works. At the west end is an aperture, affording a bird's-eye view of part of the Museum. On the wall are six beautiful Figures from the pedestals of antique tripods, in the collection of his Holiness the Pope, and a series of Casts of Architectural Ornaments; with various Models in wood. At the east end are Models, also in wood, of the Five Orders of Architecture. Over the aperture at the head of the staircase is an antique Soffite; and on the side thereof is an antique Pilaster Capital, a Fragment of an Ionic Capital, and several Casts of Architectural Friezes and Mouldings.

THE PICTURE ROOM.

Returning to the corridor, you enter the Picture Room (22); the ceiling of which is most elaborately enriched with Plaster Ornaments in compartments, forming arched canopies. Plate X.

On the north and west sides of this room are cabinets; and on the south are movable planes, with sufficient space between for pictures. By this arrangement, the small space of thirteen feet eight inches in length, twelve feet four inches in breadth, and nineteen feet six inches in height, which are the actual dimensions of this room, is rendered capable of containing as many pictures as a gallery of the same height, twenty feet broad and forty-five feet long. Another advantage of this arrangement is, that the pictures may be seen under different angles of vision.

The pedestals on the sides of this room are filled with Books, chiefly relating to the Fine Arts: the four ivory Chairs were formerly in the possession of Tippoo Saib.

The cabinets on the north side contain four prints of buildings in Rome, by Piranesi, comprising the Arch of Septimius Severus, the Pantheon, the Tomb of Cecilia Metella, and the Arch of Constantine, presented to me by that great Artist; the Passage-Point, an Italian Composition, by A. W. Calcott, R.A.;

a Portrait of a Lady, by John Jackson, R.A.; and two Studies of Heads for the Cartoons, by Raphael.

> Leo X. ordered Rafaele d' Urbino to paint twelve cartoons, in order to have twelve pieces of tapestry wove after them, which were accordingly finished in Flanders. Seven of the cartoons were brought to England, and the other five remained in the family of the weaver for several generations: the few heads that could be saved out of them were brought to England about the year 1720, and sold to Mr. Jonathan Richardson, senior. They have been compared upon the spot with those at Hampton Court, and the best judges are of opinion that these are by the same hand.

Here are also the series of eight pictures of the Rake's Progress, from Hogarth's inimitable pencil, formerly the property of the late Alderman Beckford; an original composition from ancient ruins, by Joseph Gandy, A.R.A.; a scene in the Merchant of Venice, by Francis Danby, R.A.; and Comus listening to the Incantations of Circe, by Henry Howard, R.A.:

> I have oft heard
> My mother Circe, with the Sirens three,
> Amidst the flowery-kirtled Naiades
> Culling their potent herbs and baleful drugs,
> Who, as they sung, would take the prison'd soul
> And lap it in Elysium. Scylla wept,
> And chid her barking waves into attention;
> And fell Charybdis murmur'd soft applause.

The picture from Shakespeare's Merchant of Venice is the beautiful moonlight scene between Lorenzo and Jessica:

> How sweet the moonlight sleeps upon this bank!
> Here will we sit, and let the sounds of music
> Creep in our ears.

On the doors of this cabinet are two of the series of original drawings of the Ruins at Pæstum, by Piranesi, from which he made the engravings; two views in India, by William Hodges, R.A.; and two pictures of an Election (the Entertainment and Canvassing), by Hogarth.

Plate X

On the east end are three designs for the Proscenium of a Theatre; a picture of Poultry, by the late Sir Francis Bourgeois; six drawings of Ruins, by Clerisseau; and Milton dictating to his Daughters, by Richard Westall, R.A. On the right of this picture is a view of the Piazza San Marco, and on the left a view of the Rialto: both these Venetian scenes are by Canaletti, and were formerly in the collection of the Earl of Bute. Below these pictures is a magnificent view in Venice, also by Canaletti.

On the outer side of the movable planes on the south side of the room are eight more of the views of the Ruins of Temples at Pæstum, by Piranesi; and the other two pictures of the Election (Polling and Chairing), by Hogarth. On the interior surface are views of the National Debt Office, in the Old Jewry; a view of a design for the State Paper Office; a design for a grand Western Entrance into the Metropolis; views of various Offices and other parts of the Bank of England; of a design for a Triumphal Arch, forming the entrance into Downing Street; of the New Masonic Hall; of one of the Offices in the Bank of England, in progress; of the principal rooms in this House and Museum; designs for various buildings erected by me in different parts of Great Britain, and in the cities of London and Westminster; and a design for a Royal Palace, made at Rome in 1779. Plate XI

In composing this design, I laboured to avail myself of the advantages arising from the contemplation of the remains of the great works of the ancients, as well as of the observations and practice of the moderns. With these feelings, I endeavoured to combine magnificence with utility, and intricacy with variety and novelty. Vignola's celebrated palace at Caprarola suggested the general outline of the plan; and the villa of Adrian at Tivoli, the palace of Diocletian at Spalatro, the immense remains of the imperial palace of the Cæsars in Rome, the baths of the Romans, and the interior of the Pantheon, with its superb Portico by Agrippa—exemplars of magnificence, intricacy, variety, and movement, uniting all the intellectual delights of classical Architecture,—were objects calculated to call forth my best energies.

The portico is copied from that of the Pantheon: in the centre of the building is a dome, under which is another, of a smaller diameter, leaving a space for the admission of light, after the manner of the "lumière mystérieuse," so successfully practised in the great church of the Invalids, and other buildings in France. The decoration

of this interior dome, by aid of appropriate machinery, is designed to form a complete representation of the solar system. In making this design, besides the advantages already mentioned, I had frequent opportunities of shewing the drawings, in their progressive state, to my honoured and lamented patron, the late Lord Camelford. then Mr. Thomas Pitt, and of making such alterations in them as were pointed out by the classical taste and profound Architectural knowledge of that accomplished nobleman.

This palace was proposed to have been erected in Hyde Park, with an extensive series of magnificent hotels, relieved by occasional breaks, bounding the Park, improving its general appearance, and providing an ample fund to defray all the expense attending the completion of the design.

Among the designs above enumerated are also some Dreams in the evening of life, and Architectural Visions of early fancy — wild effusions of a mind glowing with an ardent and enthusiastic desire to attain professional distinction, in the gay morning of youth: Palmyra and Baalbec suggested the idea of the arrangement in this assemblage, which is enriched with the funeral procession of the immortal Nelson. Some of the buildings represented by these views have been noticed in various critical works: among which, the "Pursuits of Literature" has the following:

"The arch Palladian, and the Parian stone,
The pride of Chambers and of Soane."*

* "Two celebrated Architects. The professional knowledge of Sir W. Chambers, Knight, (of most heroic memory,) was profound and substantial. Mr. Soane has more fancy and airiness of design, and is certainly a man of information and ingenuity: but he indulges himself a little too much in extravaganzas and whims: see the Bank."—*Pursuits of Literature*, edit. 14. p. 355.

Plate XII. On the innermost face of the movable planes are two drawings of a design for a Triumphal Bridge, one of which is a bird's-eye view. The original design of this bridge, submitted to the Royal Academy in 1776, was rewarded by their Gold Medal, and my appointment as travelling student for three years on the Continent. Here are likewise views of the Breakfast-room and Library in a villa once the residence of my family at Ealing; views of various designs for buildings

Plate XLI.

erected by me in different parts of Great Britain; and a bird's-eye view of a design for a Royal Palace made in 1821, and exhibited in the Royal Academy. Plate XIII.

This palace was proposed to have been constructed on a most elevated and salubrious spot, an eminence happily designated "Constitution Hill;" and it is worthy of remark, that the basement would have been above the level of the attics in the palace since erected at Pimlico. Every thing seems adapted to give eligibility to this site: no purchases of private property would be required to make the approaches; all the advantages of Hyde Park are embraced by it, and many of its inconveniences are avoided. The principal front would have commanded views of Buckingham House, of the Abbey Church of Westminster, the Cathedral of St. Paul, the Monument erected to commemorate the Fire of London in 1666, the numerous churches and spires of the metropolis, with the undulating hills of Surrey and Kent bounding the horizon, closing the scene, and making a superb frame to the picture.

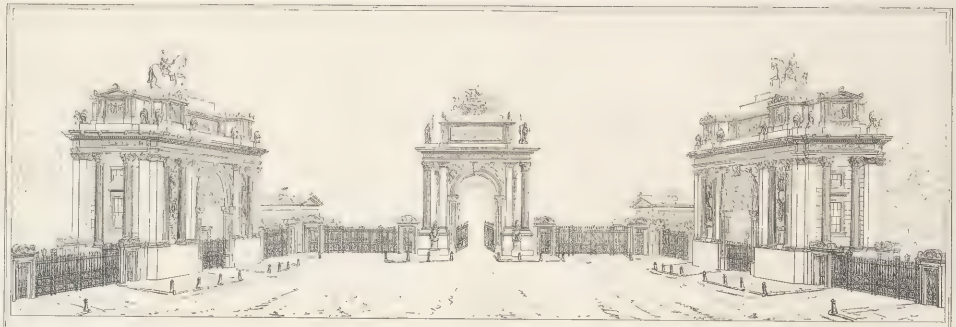
The royal palace, with the entrance from Piccadilly into the first court, and the entrance into Hyde Park, combined with the Western Entrance into London, would have formed an approach into the metropolis of the British empire, not surpassed in Europe. Plate XIV.

The principal approach for his Majesty from Windsor Castle into the new palace was intended to have been through Hyde Park under an arched entrance into Piccadilly, and thence, crossing that street to the lodges in front of the palace, under an arch of similar design, into the royal court. Facing this last-mentioned arch was to have been an extensive flight of steps, leading into a capacious portico, level with the floor of the state apartments: these steps were to have been circumscribed by large pedestals, in which entrances were to be made into the rooms on the ground floor. There were likewise to have been approaches into the portico for carriages, formed by inclined planes, constructed after the manner of the Scala Cordonata of the Italians. In another drawing of this design, these ascents are protected by a series of colossal lions and unicorns placed alternately, in imitation of the approaches to some of the ancient temples, instead of balustrades, a mode of decoration not to be found in any of the remains of ancient structures. By means of the carriage-way, his Majesty, alighting under the portico, would have entered the summer and winter apartments of his palace without the inconvenience of ascending a staircase.

Had this design been adopted, Buckingham House, with its superb hall and magnificent staircase,—the residence of that beloved monarch George the Third,—might have remained unaltered, to be used as a residence for a dowager queen, for some of the younger branches of the royal family, or for such other purposes as his Majesty might be pleased to appoint; and Carlton House, with its noble portico, unique hall, and numerous splendid apartments, might, with very little expense, have been appropriated for the purposes of a National Gallery, for the Royal Society, the Society of Antiquaries, and the Royal Academy of Arts, making together one grand assemblage of buildings

On opening these last-mentioned planes a view is presented of the upper part of the Monk's room, and the Recess therein, in the back of which is a large Window, glazed with painted glass. Under this window is a Model of the Board of Trade and Council Offices, and in front is a Statue of a Nymph by R. Westmacott, R.A., under which is a Model of the Entrance Front into the Bank of England. On the front and sides of this recess are nine drawings of Ruins, by Clerisseau; various drawings of Architectural Designs; a print after a drawing by W. Hamilton, R.A. of the Transparency at the Bank, on occasion of the illumination to celebrate the visit of His Majesty King George the Third to St. Paul's, in 1789; two drawings of Ruins, in oval frames, by Panini; two drawings by the late Richard Cosway, R.A.; a drawing by J. M. W. Turner, R.A. of the Vale of Chamouni; and a portrait of Dr. Mounsey of Chelsea Hospital, painted by "Peter Pindar." On the east end of the recess is a scene from Coriolanus, painted by Sir Francis Bourgeois; and on the west, Les Noces, by Watteau. Round the recess are a variety of Pateras, Vases, and Bronzes, among which is a large antique Lamp: from the west side a window opens into the corridor, already described.

At the west end of the room, within the cabinet on the right-hand side, are a print of the Coliseum at Rome, and two views of the Temples at Pæstum, by Piranesi; designs for an Entrance to a Park; a view of Tyringham Hall, the seat of William Praed, Esq.; and three drawings of Ruins, by Clerisseau. The left-hand cabinet contains a view of Ruins of a Temple at Pæstum, by Piranesi; Sir James Thornhill's original design for the Ceiling of the Great Hall at Greenwich Hospital; an Architectural drawing; two views of Ruins, by Clerisseau; and two drawings by Zucchi. On the doors of the cabinets at this west end of the Picture-room are two drawings by Piranesi of the Ruins of Pæstum; a portrait of the late Sir Francis Bourgeois, R.A.; a picture of a Persian Lady worshipping the Rising Sun, by Mrs. Cosway; a Landscape, by Zuccherelli; the Landing of Richard the Second at Ravensburg, by William Hamilton, R.A.; the Italian Count, by H. Fuseli, R.A.; the Cheat Detected, by Edward Bird, R.A.; a



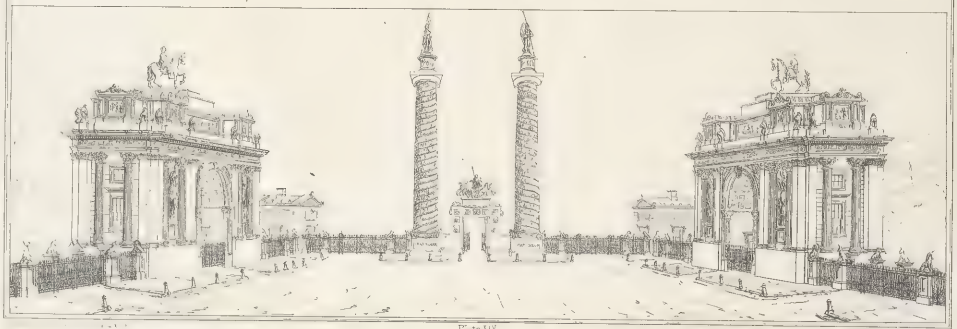


Plate 4.

VIEW IN THE PICTURE ROOM (LOOKING TOWARDS THE APOLLO)

portrait of myself, in Masonic costume, as Grand Superintendent and President of the Board of Works, by John Jackson, R.A.; and another of Mrs. Soane, by the same Artist. This last portrait was painted several years after Mrs. Soane's decease, from a miniature by Mr. William Dance, from three outlines in pencil by Mr. Flaxman, and a small coloured drawing by Van Assen. The melancholy event of her death elicited from different friends tributes of respect and kind feeling; among which was the following:

I did not know thee in that happier hour,
When smiling youth upon the lap of life
Sprinkles her gayest flow'rs it was not mine
To catch the early sparkles of thine eyes,
Or list the playful wit of youthful hours,—
Dew-drops that gem the rosy bands of hope,
And love, and joy, with graces all their own.
Yet, oh! how much remained to tell the past,—
How rich an harvest shew'd what spring had been!
Lamented friend! thou hadst indeed a heart
Illumed with virtues, whose transcendent blaze,
Like the bright comet, seldom seen, nor long,
But once beheld, can be forgot no more.

There is One,
Whose stricken heart, whose downward-bending eye,
Best tell thy goodness, best proclaim his loss;
For he hath climb'd the steeps of life with thee,
Repos'd in myrtle bowers, gain'd Fortune's smile,
Inhaled the noblest breath of fame, and felt
That all were sweet,—for all were shared with thee.

Eternal Father! Thou, whence all proceeds
Of woe or joy that marks this mingled state
Of transient being, look in mercy down.
To soothe and heal his lacerated heart;
And through the weary lapse of ling'ring time
Support him, till that welcome hour arrive
Which grants re-union in a better world!

To the memory of my dear wife, my friend and companion during thirty years, a monopteral temple was erected near St. Pancras Churchyard, on which is inscribed the following epitaph:—"Sacred to the memory of Elizabeth, the Wife of John Soane, Architect, who died the 22d November, 1815. With distinguished talents she united an amiable and affectionate heart. Her piety was unaffected, her integrity undeviating. Her manners displayed alike decision and energy, kindness and suavity. These, the peculiar characteristics of her mind, remained untainted by an extensive intercourse with the world.

Stranger——

If virtue o'er thy bosom bear control;
If thine the gen'rous, thine th' exalted soul;—
Stranger, approach!—this consecrated earth
Demands thy tribute to departed worth:
Beneath this tomb thy kindred spirit sleeps,
Here friendship sighs—here fond affection weeps—
Here to the dust life's dearest charm resign'd,
Leaves but the dregs of ling'ring time behind:
Yet one bright ray to light the grave is giv'n,—
The virtuous die not—they survive in heav'n."

The pictures are all of a high character, and are seen by the best possible light. The ceiling of the room adds also to the effect, from its varied and pictorial forms, being the most elaborate of any in the mansion, and admirably represented in the plate. The principal attraction here (though by no means that which excites the most pleasurable emotion) will be found in surveying the pictures of Hogarth, all of which are in perfect preservation, and of the highest reputation. He was a severe but powerful teacher of morality; and we will venture to say, that the lessons he gave, here viewed with that character of life which colour only can bestow, when once read, will never be forgotten. It is well, in a twofold sense, that, from the application of folding shutters, after having duly considered them, some of the subjects may be removed from view; otherwise, the clenched hands, fiery eyes, and closed teeth of the rake when he has effected his total ruin at the gaming-table; the same wretched being in prison, with the victim of his seductive arts fainting before him, and the pot-boy refusing the draught for which his parched lip is thirsting, till the money (which he has not) is paid; and the horrible display of his miseries in a mad-house,—would render the spectator utterly incapable of relishing the beauties around him. They have a power of enchaining every faculty within their own awful sphere—compelling us to gaze on that which we fear to behold, and to think on that from which we desire to fly, and in many an after-hour haunting the memory and awakening virtuous sorrow or holy resolution.

But let us now look on drawings by Piranesi, Clerisseau, Zucchi; three views of Venice by Canaletti, the largest of which is esteemed his chef-d'œuvre, and well deserves the praise, being all truth and brilliance. Milton dictating to his Daughters, an exquisite drawing by R. Westall, also claims attention: never had that excellent Artist a more happy conception of poetic dignity or filial tenderness, for all that the eye, the mind, or the heart requires in a subject of such touching interest. Circe surrounded by her Nymphs, by Howard; a composition combining with all the richness of an imagination wont to revel in the splendid poetry of mythology, a finer tone of colour, and more finished detail in accompaniment, than is usual even with him.

Again the shutters unfold, and we find Architectural designs, said to be "visions in the gay morning of youth:" and so they might be, from the variety of their fine forms, thrown together with the lavish expenditure of a mind rich to profusion; but they bear not less the impress of matured knowledge and solid judgment, enabled to choose and to combine whatever of magnificence and elegance the ancient or the modern world could offer; whether of ruins from the plains of Asia, or designs from the cities of Europe,—majestic in decay, or splendid in perfection.

The drawing here given of a superb palace designed in Rome at a very early period in Sir John Soane's professional life, cannot fail to be attractive to every eye, and most peculiarly to that of the Artist. It was made under all those circumstances likely to awaken the enthusiasm of genius and direct its energies; for he was surrounded by those magnificent buildings and mighty ruins best cal-

culated to form the judgment and correct the imagination, when seeking to body forth

"The form of things unseen."

The other design for a palace has perhaps more immediate claims upon our attention, and not fewer upon our admiration, as being actually intended for our own beloved country, which has long been reproached by our neighbours on the continent with great deficiency in this respect. Had this splendid design been carried into effect by being erected in St. James's Park, on Constitution Hill, where all the surrounding land was the property of the crown, and could be rendered available for the purposes of pleasure and utility without expense, it is evident that this want would have been fully supplied, and a palace provided meet for the sovereign of this great empire.

The design here given evidently combines the magnificence and dignity demanded in an edifice of so much national importance, with the elegant convenience required in a place of habitation; and it would have formed a proud object from the principal entrance of the metropolis, justified our claims of rivalry with other states, and been consistent with our loyal attachment to a paternal sovereign.

What we have in lieu of the palace so planned we now see (or rather have seen, for some of the more offensive excrescences of the Pimlico palace have vanished): what that unfortunate pile of building has cost, and must cost, before the grounds contiguous, and necessary for its completion, are purchased, and it is rendered a dwelling for a king—(a suitable one it never will be)—it is perhaps better that we should never know.

But another removal presents other designs, of equal beauty, and alike pictorial in effect, many of which are executed, and adorn the land we live in. More especially, we observe the Bank of England in various points of view, and designs for buildings which are now in Whitehall, and forming part of the unfinished plan adverted to in the dining-room.

Beautiful and attractive as the pictures certainly are, yet will the eye of the spectator frequently stray from them to that open portion of the room in which we can look down upon the Monk's parlour, and where, in a beautiful recess, lighted through the medium of richly coloured glass, and lined by equally excellent pictures, stands the Nymph of Westmacott—the tardy rival of her who has enchanted the world two thousand years, but not less lovely; and perhaps fated, in succeeding generations, to place the English sculptor on the same pedestal with the Grecian.

Here we have also admirable models of the Bank; a bronze model; a fine drawing by J. M. W. Turner, in his purest style; a picture by Watteau, combining his known excellencies; and John Kemble in Coriolanus, by Sir F. Bourgeois, which is the more valuable, as it displays the characteristic graces of the actor in that "noble Roman" which he made all his own, and gives also a faithful portrait of the man.

There is indeed so much to see in this unique room—on which to dwell with rapture in search of pleasure, or to pore on with anxious observation when we desire instruction on subjects of art,—that it will be with a lingering foot and oft-reverted eye that every one will leave it. Nor should that eye neglect to examine the four beautifully carved ivory chairs, once the property of Tippoo Saib. How many recollections are these chairs calculated to awaken of fallen greatness, Eastern luxury, and British valour—a valour not more happily than justly exerted against a tyrant, whose cruelty and ambition rendered him the scourge alike of his own country and of those around him! Retributive justice has scattered the proofs of his wealth and the objects of his pride through that land whose subjects he immured in the most horrible dungeons, and treated with a barbarity humanity shudders to recall, but should never cease to remember: and even these costly and delicate memorials remind us of his vices, and bid us rejoice in his fall.—B. H.

Leaving the Picture-room, and repassing the Corridor (20) and the Corinthian Colonnade (9), you descend, by a small staircase, into

THE BASEMENT STORY AND CRYPT.

Plate XVI.

At the foot of this staircase (11), on the east side, you enter the Lobby to the Monk's Cell and Oratory (12). In the cell is a Niche for the holy water, and in the oratory a highly finished wood Carving representing the Crucifixion.

PARLOIR OF PADRE GIOVANNI.

Plate XVII. Returning from the oratory, you proceed to the Parloir of Padre Giovanni (13), where are a small Library, sundry Relics and Missals, and a Glass, remarkable for an inscription on it, taken out of a convent in Flanders during the French Revolution. The case of drawers, in a deep recess opposite the fire-place, surmounted by a statue of the monk, is filled with Architectural Drawings; and behind the statue is a beautiful model of the Lantern-light in the roof of Westminster Hall. The Scriptural subjects, represented on glass, are suited to the destination of the place, and increase its sombre character. The highly finished representation on copper, over the chimney-piece, of a Martyred Saint, and the Dutch Engraving, of the date of 1703, said to be an exact draught of one of the thirty pieces of silver for which Judas betrayed our Saviour, and in the possession of the Grand Master of Malta,—the other works of intellectual and highly gifted talent, combined with the statues in terra cotta, and the numerous models and works of Art, taken chiefly from ecclesiastical monuments, which decorate the ceiling and walls of this room, impress the spectator with reverence for the monk. Looking to the north, there is a view into the oratory: from this position the Crucifixion, already noticed, is seen to great advantage. In one of the glass cases in this room are some very interesting specimens of Mexican Vases, and other vessels remarkable for the singularity of their forms.

From Padre Giovanni's room, the Ruins of a Monastery (14) arrest the attention. The interest created in the mind of the spectator, on visiting the abode of the monk, will not be weakened by wandering among the ruins of his once noble monastery. The rich Canopy, and other decorations of this venerable spot, are objects which cannot fail to produce the most powerful sensations in the minds of the admirers of the piety of our forefathers, who raised such structures for the worship of the Almighty Disposer of events.

The Tomb of the monk adds to the gloomy scenery of this hallowed place, wherein attention has been given to every minute circumstance. The Pavement, composed of the tops and bottoms of broken bottles, and pebbles found amongst

VIEW IN THE MONK'S PARLOIR.

the gravel dug out for the foundation of the monastery, and disposed in symmetry of design, furnishes an admirable lesson of simplicity and economy, and shews the unremitting assiduity of the pious monk. The stone structure, at the head of the monk's grave, contains the remains of Fanny, the faithful companion, the delight, the solace of his leisure hours. Plate XVIII

ALAS, POOR FANNY!

Amongst these ruins is placed the furnace that heats the water by which the Museum and part of the basement story of the House is warmed, by means of an ingenious apparatus, the contrivance of Mr. A. M. Perkins.

It may perhaps be asked, before leaving this part of the Museum, at what period the monk existed whose memory is here preserved, and whether he is to be identified with any of those whose deeds have enshrined their names. The answer to these questions is furnished by Horace:—"Dulce est desipere in loco."

> Before arriving at the monk's retreat, we have had several indications of the pleasure we should receive there; and expectation is more than gratified on our entrance. Whatever can be desired by a religious recluse will be found here, and much also that an age of luxury demands as essential for comfort in a certain class—and Padre Giovanni is unquestionably a gentleman. He has retired from a world he was fitted to adorn, not from satiety or disgust, but from motives of piety, or a taste for retirement, aided by those sorrows inseparable from the condition of our being, and which naturally indispose us, after a certain age, to mix in the turmoil of life. His heart's dear partner has long been taken from the evil to come; the daughter whose beauty delighted, whose tenderness consoled him, has followed her to the grave; and the son, who should have supplied the place of both, is become an alien to his home and his country. Whither should he go, save to a retreat where, at least, "the wicked cease from troubling, and the weary will be soon at rest?"
>
> Here will he find all, and more than all, his heart desires. Behold his oratoire enriched by a carved crucifix, on which his taste may expatiate whilst his devotion kindles. Here are recesses for the relics he deems inestimable, and the missals which shall beguile his solitary hours. His apartment is covered with the products of various countries on which he may meditate, and the works of various ages with which his studies have made him familiar; and his presses are stored with countless drawings of ecclesiastical edifices, dear to his memory and congenial to his tastes and pursuits; and he looks upon them through windows of painted glass, presenting subjects still more sacred. The richly tinted light descending to his apartment bestows on every object that mellow lustre which aids the all-pervading sentiment:

it is light subdued, not exhausted—an autumnal, not a wintry and waning ray, and becomes about mid-day perfectly splendid, being aided in effect by the brightness of the carpet, and chairs cushioned with crimson silk.

These luxuries do not quite accord with the simplicity and voluntary poverty demanded by conventual life; but they are far short of the princely luxuries of the Prior of Alcobaça, described with such inimitable humour by the author of "Vathek." Our imagined padre is the last representative of an order to whom, after all, we are much indebted: for whilst Learning and the Arts, which followed in its train, were hidden in the cells of the monks, surely they were its preservers, and have a claim on the gratitude of those who benefit by their guardianship. If they were too indolent to examine their stores, too illiterate to estimate them, yet they did not, like the barbarous caliph, in their ignorance and bigotry therefore destroy them.

And even in the darkest ages, some master-spirits lurked beneath the cowl—witness the Venerable Bede and the holy Cuthbert; and when the art of printing—that art sent in mercy to enlighten and renovate the world—visited our shores, it was welcomed by the monks of Oxford, and patronised warmly by the Abbot of Westminster, the first press in London being worked by Caxton under his roof. Nay, was it not a monk who tore the veil from our eyes, the chains from our hands, and bestowed on us the Reformation?

But all things fade away—even the creatures of our day-dreams, and poor Padre Giovanni is no more. We leave the beautiful parloir, where he alternately "held high converse with the mighty dead," and enjoyed the intercourse of friendship with the gifted living, to stand beside his tomb.

Around us are the mouldering ruins of his once noble monastery: the ivy is twining round the arches, and portions of the building are seen in fine fragments; beneath our feet is the pavement, in constructing which the good old man amused his leisure: it is executed with great ingenuity, pebbles and glass forming a tesselated floor suitable to the place. But where did the good monk get so many bottles wherewith to aid his innocent labours?

N'importe—the superior *here* questioned him not in life, and it would be unkind to trouble the shadow of a shade that has departed. We cannot leave this hallowed ground without remarking one object over the burial-place of pretty Fanny (once no shadow, but a good and true little dog, well worthy, for her intelligence and affection, to be tenderly recollected), which is a skull crowned with the Alexandrian laurel. It is the bitterest satire upon all earthly honours and distinctions the mind could conceive; and the high execution only renders it the more effective, in blending the smile of scorn with the lesson of instruction, and mingling mirth with terror.

It is probably to be ascribed to the severity of monastic discipline, and the narrow range of ideas the secluded possess, that objects of this kind have obtained preference as the garniture of tombs. To me it has always appeared strange, that whilst the ancients represented death by the most pleasing emblems, such as an extinguished torch, or a decaying flower, the Christian world—they to whom "life and immortality were brought to light by the Gospel"—should have chosen the most revolting forms and appalling circumstances connected with our dissolution as its

common representative. Why are we to gaze on these gaunt proofs of nature's infirmities, who believe that "this corruptible shall put on incorruption," "this mortal immortality?"

Surely! the ministering angel—the embodied virtue—the pyramidal pine-apple typifying eternity—the palm-branch emblematic of peace—the hallowed cross—the sacred scroll—the flowers of spring exhibiting their natural resurrection,—would be far more suitable illustrations and embellishments of a Christian burial-place, than those which relate to man's physical change only, and reduce him to a level with the "beasts that perish."—B. H.

Leaving the ruins of the monastery, the attention is next directed to a small internal enclosure (15), designated the Monument Court. In the centre of this court is an Architectural Pasticcio, about thirty feet high, composed of the pedestal upon which the Cast of the Belvidere Apollo, now in the Museum, was charged; a marble Capital of Hindù Architecture; a Capital in stone, of the same dimensions and design as those of the Temple at Tivoli; and another Capital in the Gothic gusto. These are surmounted by Architectural Groups of varied forms, composed of fragments from different works, chiefly in cast iron, placed one upon the other; the whole terminated with a Pine-apple.

The walls of this court are decorated with Fragments of ancient and modern Art: those on the lower part are from the works of Inigo Jones, Robert Adam, and other distinguished Artists. One of the Caryatides from the attic story of the old Furnival's Inn is here preserved, to shew the state of Art when that structure was erected. Upon the east and west parapets are seen the Winged Mercury; two small modern Italian marble Statues; several Torsi; and other pieces of ancient and modern sculpture. The Vase on the east side of this court, copied from the outline of an Etruscan work, is in Coade's artificial stone, and was formerly placed over one of the Ionic columns of the Screen in the front of Carlton House. Those vases, or jelly-glasses, as the Committee of Taste of that day designated them, were so much ridiculed, as to cause their speedy removal; and the absurdity of a single row of columns to support an entablature without any meaning, produced the well-known pasquinade:

"Care colonne, que fate quà?"
"Non sappiamo, in verità!"

Most of the objects composing this assemblage of ancient and modern Art are advantageously seen from the rooms on the ground floor, particularly the beautiful circular Frieze, of Grecian sculpture, purchased at Lord Besborough's sale at Roehampton.

From the Monument Court you enter a Corridor (16) of considerable length, leading to the Ante-room and Catacombs, in the south wall of which are three perforations. At the back of these perforations, in a recess, is a plaster Cast of a Chimney-piece, placed, in the reign of Queen Elizabeth, in one of the rooms of the ancient palace at Westminster; the original is now in the retiring-room of the Judges in the Court of King's Bench. In the opening of the chimney-piece is a plaster Cast of a design for the monument of Mrs. Samuel Knight, in Milton Church, Cambridge, representing Piety; on each side of which are two fine fragments of ancient sculpture. One of the perforations contains the Bust of General Paoli; in the centre are two antique Heraldic Monsters; and in the other aperture is a Bust of Prince Blucher. Some of the Casts and Fragments also placed in this recess, are from the ruins of Ramsey Abbey, Tintern Abbey, and other Gothic structures. The walls of the Corridor are enriched with casts from ancient sculpture, of ornaments, groups, and single figures. On the northern side are apertures looking into the Egyptian Crypt, the jambs of which are decorated with Casts of figures from Westminster Abbey, mutilated in the time of Oliver Cromwell.

Plate XIX.

THE ANTE-ROOM (17).

The Ante-room into which this Corridor conducts us is lighted from a window in a recess. The ceiling is in compartments, in the form of St. Andrew's cross: the centre is decorated with a large Rose, cast from the original in York Minster; and the extremities are finished with representations of Pine-apples. On the east side of the room is a Basso-relievo representing the Graces gazing on a sleeping Cupid. Against the south wall, in the centre, is a Book-case, containing various Manuscripts: on one side is a fine cast of Endymion, from the original antique in Rome: over which hangs a Basso-relievo, by Banks, of the Angel

unlocking the door of St. Peter's prison; and on the other side, a Medallion Portrait of Handel. On the north side, in a recess, is another fine cast, from the original in Rome, of Perseus and Andromeda; and on the west side are casts from Ornaments in York Minster and other Gothic buildings, and a Cast of the Laocoon. The plaster Ornaments, on the north side and over the chimney, formerly made part of the architectural decorations of Carlton House, and were preserved when that superb structure, with the noble portico in front, and one of the most classical vestibules in Europe, leading into a highly decorated staircase, and suite of magnificent apartments, were demolished. The Table in the middle of the room, containing various specimens of Marble and Granite, was presented to me by a much-esteemed friend: upon it are placed a Bust of John Kemble, two Busts of the Sons of Laocoon; two marble antique Busts; and a plaster Bust of Baron Cuvier, by P. Merhews, 1827, said to be an excellent likeness, and formerly in the possession of Sir Thomas Lawrence, P.R.A., to whom it was presented by Madame Cuvier. The adjoining table contains drawers filled with Prints and Architectural Designs.

THE CATACOMBS AND CHAMPS ELYSEES (19).

Plate XX.

Re-entering the Corridor, we pass a capital, and other ornaments, from Whitehall, by Inigo Jones, and reach the Catacombs, which are filled with a variety of rare and beautiful Cinerary Urns and Vases. The two antique Marble Windows, turning on pivots, and presenting sculptures on each side, are highly interesting to the lover of antiquity. The Model in clay of Hercules holding Cerberus, is the work of Mr. Henry Webber, the sculptor, who, under the auspices of the late Mr. Wedgewood, so happily improved our taste, particularly in the imitation of Etruscan pottery. One of the depositories of the ashes of the dead, placed in these Catacombs, is engraved in the works of Piranesi, and formerly belonged to that distinguished artist. Over this is a Terra Cotta, once in the possession of Dr. Chauncey, found in the ruins of the Emperor Adrian's villa, near Rome.

> "Sculptures of this kind," says Dr. Chauncey, "from the cheapness, probably, of the materials and the workmanship, were very generally in use among the Romans: and they often, at least, were not intended (as models in clay now usually are) as

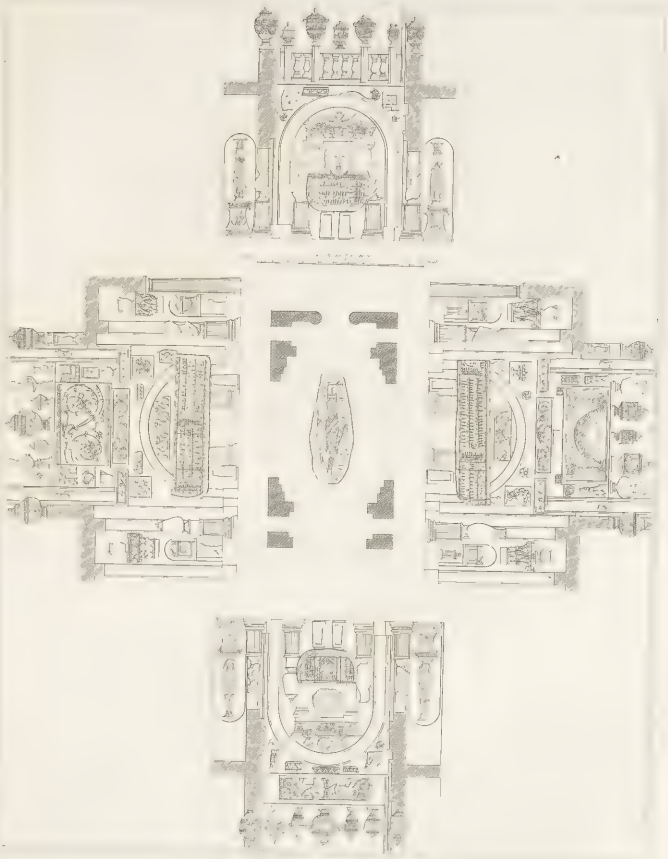
models only, for sculptures to be executed afterwards in more valuable materials, but were wrought for the purpose of being used at once as ornaments of houses and tombs. The general design of this sculpture relates probably to the subject most frequently alluded to in ancient mythology—the creation of all things: this seems to be pointed out by the active element of fire, and by the plant of the lotus, so often to be met with among the ancients on such occasions, as having the property of reproducing itself."

Leaving the catacombs, and proceeding through the corridor, we pass a crouching Venus in a recess to the right. In the centre to the left is a Colossal Head of Jupiter, in bronze, presented to me by the Hon. Mr. Melville. On each side of this bust is a Cast from a Candelabrum in the Temple of Bacchus fuori delle mure di Roma, surmounted by a Vase; and near these are hung implements of iron, to the honour of humanity no longer in use. At the north end of the corridor, in the centre, between two obelisks, is a Cast of a Colossal Bust of Osiris, from the original in the possession of Samuel Rogers, Esq.: beneath it is the Bust of Heydigger, master of the revels to King George II., and remarkable for being the first who introduced masquerades into this country. Under the arch leading into the Sepulchral Chamber are two large antique Vases; one of which is in terra-cotta, and the other of Oriental alabaster.

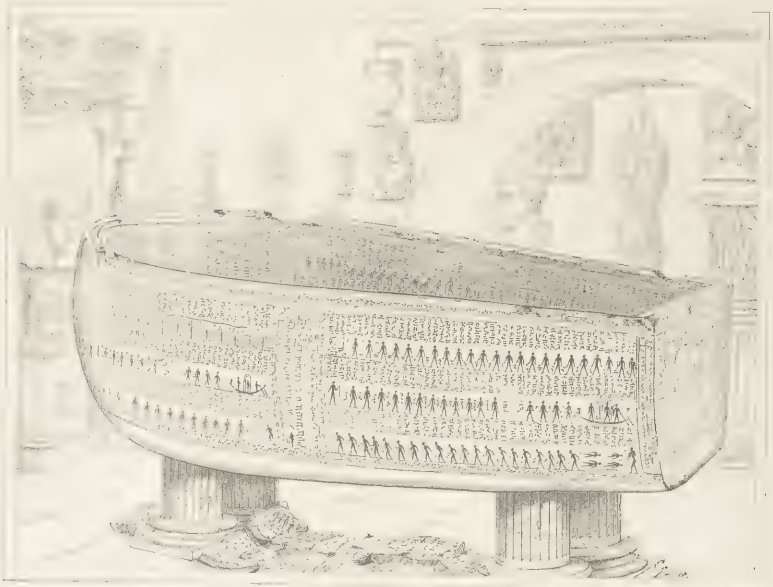
THE SEPULCHRAL CHAMBER.

Plate XXI. The Sepulchral Chamber (18) is the next object of attention. In the centre of this room, a few inches above the level of the pavement, is the Belzoni Sarcophagus, and under it nineteen Fragments of the ancient Cover are preserved.

This marvellous effort of human industry and perseverance is supposed to be at least three thousand years old: it is of one piece of alabaster, between nine and ten feet in length; and is considered of pre-eminent interest, not only as a work of human skill and labour, but as illustrative of the customs, arts, religion, and government of a very ancient and learned people. The surface of this monument is covered externally and internally with hieroglyphics, comprehending a written language, which it is to be hoped the labours of modern literati will render intelligible. This highly interesting relic was found in the valley of Beban el Malook, near Gournou, and is thus described by Belzoni:



SECTION OF THE BELGIAN TRANSEPT SHEWING THE FOUR BAYS.



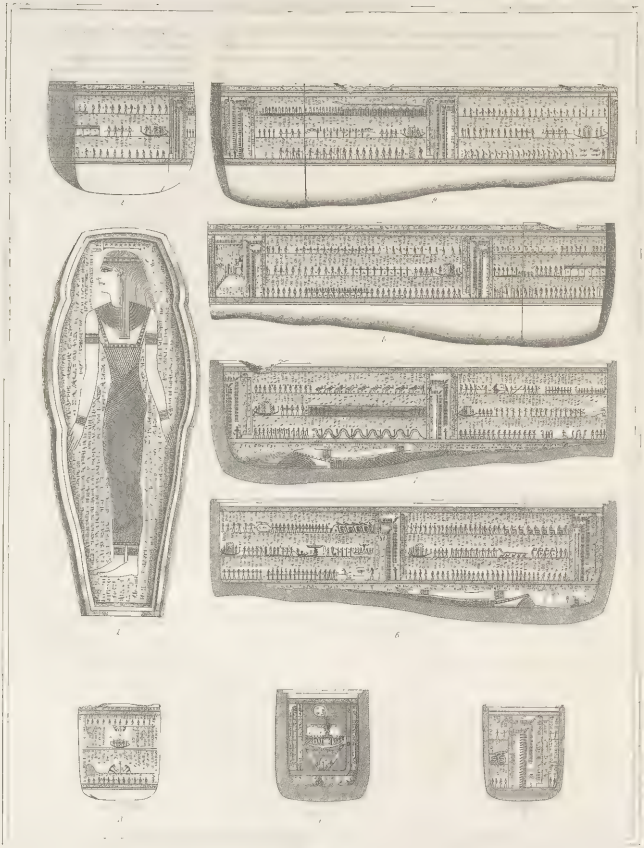


PLATE II

DETAILS OF THE PAINTED SARCOPHAGUS.

. . . . . "What we found in the centre of the saloon merits the most particular attention, not having its equal in the world, and being such as we had no idea could exist. It is a sarcophagus of the finest Oriental alabaster, and is transparent when a light is placed on the inside of it. It is minutely sculptured within and without with several hundred figures, which do not exceed two inches in height, and represent, as I suppose, the whole of the funeral procession and ceremonies relating to the deceased, united with several emblems, &c. I cannot give an adequate idea of this beautiful and invaluable piece of antiquity, and can only say that nothing has been brought into Europe from Egypt that can be compared with it. The cover was not there; it had been taken out and broken into several pieces, which we found in digging before the first entrance." — *Narrative of the Operations and recent Discoveries in Egypt and Nubia*, p. 235.

Plate XXII. represents the Sarcophagus in its present state; and Plate XXIII. shews many of the details. Fig. 1, the plan of the interior surface of the bottom of the Sarcophagus; figs. 2 and 3, elevations of the two ends; figs. 4 and 5, the interior surface of the two ends; figs. 6 and 7, the interior surface of the two sides; and figs. 8 and 9, the exterior surface.*

With no inconsiderable expense and difficulty, this unique monument was transported from Egypt to England, and placed in the British Museum, to the trustees of which it was offered for £2,000. After much negotiation, the idea of purchasing it for our National Collection was relinquished, when it was offered to me at the same price, which offer I readily accepted, and shortly after had the pleasure of seeing this splendid relic of Egyptian magnificence safely deposited in a conspicuous part of my Museum.

On the north side of the Sepulchral Chamber is a recess, the wall of which is decorated with Casts from the antique, and numerous Fragments. In the recess

* This sarcophagus is supposed to be the largest specimen known of that beautiful variety of calcareous stone denominated antique or Oriental alabaster. It was frequently used by the ancients to form the bust, to which the head, of a different sort and colour of stone, was adapted: small columns, urns and vases, were also made of it. The box mentioned in St. Matthew was probably of this material: "There came unto him a woman, having an alabaster box of precious ointment." In the more precise language of modern science, however, the term alabaster is strictly confined to the combination of lime with sulphuric acid (or gypsum, as it is also called), from which plaster of Paris is prepared: whereas the Belzoni sarcophagus is worked out of an astonishingly large mass of the variety of calcareous stone to which the name of arragonite has been given, because its peculiarities were first discovered in specimens found in the province of Arragon. It is a combination of lime with carbonic acid, together with a very small portion of the earth of strontian.

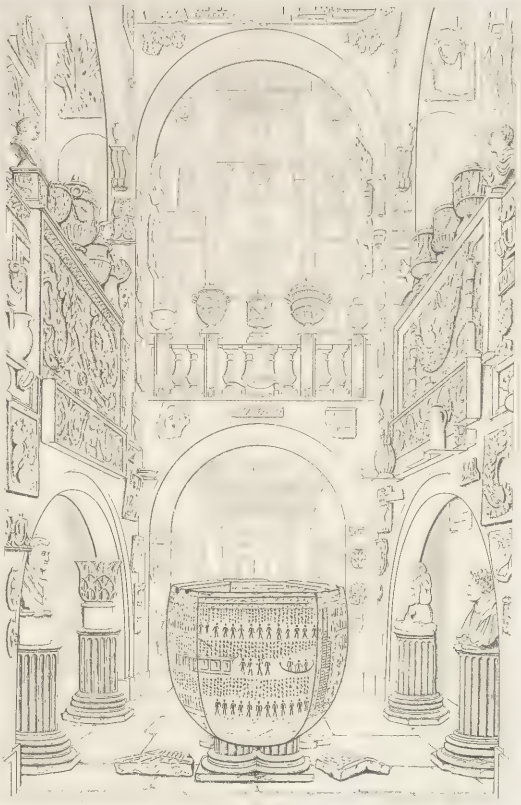
is the outer case of a Mummy of singular workmanship, which was formerly in the Gallery of the Duke of Richmond at Whitehall, and was presented to me by Mr. John White. At the head is a Roman Altar, formerly belonging to Lord Besborough; and at the foot is a Cast from a beautiful Candelabrum, crowned by the head of Osiris, adorned by the lotus. In the opposite southern recess is a modern Capital of the Corinthian order, surmounted by an antique Bust: on one side is a Cast from the head of Diana found among the ruins of the Temple of Minerva at Bath; and on the other side is a Cast from the bust of John Kemble by Flaxman. The Chamber itself is decorated with various Ornaments and Fragments of sculpture. Among the objects of interest is a post-mortem Mask of Parker the mutineer, remarkable for its striking resemblance to that of Oliver Cromwell; and a Mask of Mrs. Siddons, taken from the life, the lip of which, at the right corner, is a little distorted, from the unpleasant sensation produced by the pressure of the plaster.

THE CRYPT (10).

Leaving the Sepulchral Chamber, we enter the Egyptian Crypt, the ceiling of which is composed of massive blocks of stone, supported by stone pillars. On the south side is a Sleeping Cupid, opposite to which are cork Models of the Temple of Fortuna Virilis at Rome, and of the Druidical remains at Stonehenge. In the centre is Britannia Triumphant, holding in her hand the trident of Neptune, and pointing to the Dying Patriot of Banks,* and the Rostral Monument of Flaxman, in honour of the services rendered to their country by Captains Riou and Moss. To the right of the Britannia is a Cast of the Infant Hercules; and in another part of the Crypt is a Cast of a Female Torso, sculptured with hieroglyphics.

In this Crypt are also placed four Cork Models of ancient sepulchres, found at Capua, and various parts of Sicily. The walls of these models are decorated with painting and sculpture; and in the body of the chamber are deposited the skeleton, a variety of Etruscan vases, and implements of sacrifice. They are, therefore, very interesting, as explaining the method of sepulture in use amongst

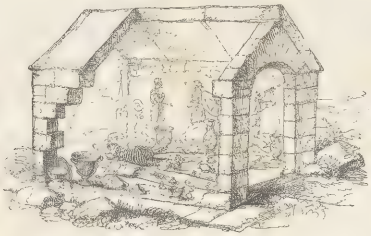
* This Model was presented to me by Dr. Pugh, to whom it had been sent by Mrs. Banks, in exchange for a bust of her deceased husband.



VIEW IN THE [illegible] CHAMBER LOOKING TO THE EAST

LONGITUDINAL SECTION THROUGH THE MUSEUM & CRYPT
AND PLAN OF PART OF THE BASEMENT STORY

the ancients, and accounting for the high state of preservation in which are found, from time to time, so many Etruscan vases, pateras, and other utensils of remote antiquity.



Another record of sepulture deposited in the Crypt reminds us of the monuments in the mountains of Telmissus. It is a Patina, presented to me by Dr. Moore, which was discovered, while searching for some strayed goats, in a cave situate in the Cañadas del Chasma, at the Peak of Teneriffe. In the cave were thirteen mummies of the Guanches, aborigines of the island (twelve males and one female), arranged in a row on a kind of bier composed of stones, at one side of which was placed the above-mentioned Patina, which cannot be less than five hundred years old, and is probably much more ancient.

In a recess to the left is a monument to the memory of Mrs. Soane: and underneath it another to the memory of Mr. John Soane, jun., who departed this life on the 21st of October, 1823, in the 37th year of his age.

On leaving the Crypt, a passage to the right gives a view into the Corridor: beyond is an Equestrian Statue of King George the Third, by P. Turnerelli; and opposite is the Model of a statue of his highly talented and faithful minister, William Pitt, placed in the Town-hall at Glasgow.

This portion of the Museum is terminated by two antique truncated columns, surmounted by two beautiful marble Capitals from the Villa Adriana; and above these are two Pilaster Capitals of the Corinthian order. To the right is a Cast

from a Medallion by Banks, copied from the Arch of Constantine at Rome; on the opposite side is a Cast of the Head of Mary Queen of Scots, from her monument in Westminster Abbey; and at the foot of the staircase is a Cast from the Venus de' Medici.

On leaving the monument court and entering the corridor, we become sensible of the value of a long unbroken vista as a source of the sublime and picturesque, and feel that we are treading "a long-drawn aisle," where the "pealing organ" might be heard to advantage. Every step we take shews us some remnant of antiquity valuable for its beauty or venerable for its associations. The recess to the left is particularly rich in its decorations and the taste displayed in their disposal, especially those within the cast of the ancient fire-place, where a marble shell of inimitable beauty, and a portion of the drapery formed by the skin of the Nemæan lion, are seen on either side of a beautiful female monumental figure. The ante-room is a perfect treasury to the lovers of antiquity. The finely classic character of the sleeping Endymion, accompanied by his faithful hound; the air of timid alarm in the countenance of Andromeda, combined with her habitual grace and dignity, excite our warmest admiration, and recall us to the days of Roman art and Roman glory. Yet do we not fail to see, in the excellent design of Banks, that genius is bound neither to time, nor place, nor people; and wherever the works of this artist appear, his claims must be allowed for originality of invention and powerful execution. On a beautiful table of mosaic marble, surrounded by antique busts, is a cast of the scientific, the amiable Cuvier, for whom we might adopt the epitaph composed upon our own illustrious philosopher, and say, however different the sphere of their labours,—

"Nature and nature's laws lay hid in night;—
God said, 'let Cuvier be,' and all was light."

Whether examining the ante-room with its many attractions, or re-entering the corridor and proceeding towards the catacombs, we are alike sensible "that we here attain that first of intellectual beauties, which, in every production, whether of nature or art, resides in the exact correspondence between the end we propose and the means we employ." It is evident that the hand, or rather the mind, which has arranged the beautiful fragments, massive pillars, ancient sculptures, and various decorations around us, intended that sentiment to pervade our bosoms, proper to the visitants of the dead, who are not therefore the personally regretted; and under this impression we reach the catacombs.

The cinerary urns here arranged are a singularly fine collection of ancient monuments, being all in excellent preservation, and generally of great beauty. The inscriptions on many are perfectly legible, and the sculptures with which they are ornamented preserve their original sharpness. All are of white marble; and from the value of the material, and the superiority of the workmanship, they have undoubtedly been the depositories of the ashes of the great and the wealthy among the Romans; although, as Heliogabalus sent for alabaster to the Thebais in order to form it into a tomb for himself, and we read* of an Italian lady of quality who caused her alabaster

* See Montfaucon.

urn to be placed in a strong building between two hollowed stones, in order to its safer preservation,—it is fair to infer that this scarce and precious material was considered more valuable and suitable for the tombs of the patricians, but that it could rarely be obtained even by them.

We cannot contemplate these sacred receptacles of the dead without being struck with the changes which time, and warfare, and even a pure taste and a love for knowledge, make in the situation and disposition of all earthly things. No property was better secured by the laws of Italy than that pertaining to the rites of burial: and the disposition of tombs, and the privilege of having a cinerary urn, was a valuable gift to the freedman who had served his master faithfully. Bitter maledictions were vented against all who violated the rights of sepulture; and the sistrum was frequently pictured on monumental stones, as being the symbol of Isis, "who was esteemed by the heathens to be a benevolent goddess that took care of the repose of the dead." "May he draw down the wrath of Isis!"—"May the benevolent Isis be provoked at him!"—"May the mysteries of the peaceful Isis be angry with him!"—"May he draw down the wrath of the people of Rome and of the gods!"—are invocations still extant on cinerary urns, indicative of the strong feeling of the ancients on this point; and this unquestionably may be termed an original sentiment in human nature, which has travelled from the creation, with little exception, down to the present day.

To remove, however, is not to desecrate; and if the spirits of the departed hover round their ashes, neither the matron nor the warrior whose dust reposes here have cause to bewail their destination;—in a land of freedom, arts, and arms, they rather have regained than lost the country worthy of their love and their adoption.

On entering the sepulchral chamber, notwithstanding intense anxiety to behold an object so unique and so celebrated as the Belzoni Sarcophagus, I confess that the place in which this wonderful monument of antiquity is situated became the overpowering attraction. Far above, and on every side, were concentrated the most precious relics of Architecture and Sculpture, disposed so happily as to offer the charm of novelty, the beauty of picturesque design, and that sublimity resulting from a sense of veneration due to the genius and the labours of the "mighty dead."

The light admitted from the dome appeared to descend with a discriminating effect, pouring its brightest beams on those objects most calculated to benefit by its presence—marble urns, sculptured with fine forms engaged in the performance of religious mysteries, or overhung with the foliage of the consecrated vine,—busts, exhibiting the too-expressive features of Messalina, the humours of a drunken faun, or the composed countenance of a philosopher:—thence the rays fall more soberly on massive friezes of stone elaborately wrought, pillars, urns, and bronzes—until they reach that costly receptacle for the dead, which is thus enshrined.

Within this unparalleled sarcophagus, formed of the most beautiful alabaster, reposed a sovereign of Egypt, when Egypt as a nation stood alone in the world. At his bidding assembled thousands raised those prodigious edifices which the Baron Dénon pronounced "the work and the abode of giants:" his smile was beneficent as the Nile; his frown destructive as the simoom of the desert.

But his power extended not beyond the tomb: although respect for the dead was more cultivated among the Egyptians than even the Romans, and the "immense

and superb excavation" prepared for his resting-place was built up carefully by double barriers, yet it had been discovered and violated long before our own enterprising Belzoni disinterred the tomb. The royal body was gone, the lid of the precious sarcophagus broken; and it appears probable that the place had been more effectually hidden, in order to conceal the spoliation.

The more we contemplate this interesting memorial of antiquity and regal magnificence, the more our sense of its value rises in the mind. We consider the beauty and scarcity of the material — its transparency — the rich and mellow hue — the largeness of the original block, the adaptation of its form to the purpose intended, which was unquestionably to receive a body enclosed in numerous wrappings and doubly cased, according to the custom of the Egyptians. We then examine the carving of innumerable figures, doubting not that the history of a life fraught with the most striking events is here recorded,— gaze on the beautiful features of the female form sculptured at the bottom of the sarcophagus, and conclude it to be that of the goddess Isis, the elongated eye and the delicate foot closely resembling those drawings of her given by the learned Montfaucon,—and repeat the exclamation of Belzoni, when he declared that the day on which he found this treasure was the happiest of his life.

"I consider (says he) that Fortune has made me rich, for she has given me that extreme pleasure which wealth cannot purchase — the pleasure of discovering what has been long sought in vain, and of presenting the world with a new and perfect monument of antiquity, which can be recorded as superior to any other in point of grandeur, style, and preservation."

Who that beholds the result of his labour will not sympathise in the feelings of that enthusiastic and enterprising traveller? — who that has in imagination followed himself and the faithful partner of his cares over burning sands, and amongst savage tribes, or seen them in their desolate dwelling among the tombs, exposed to hunger and thirst, disease and injury — will not share in that joy, which was so excessive as to obliterate all memory of the past, all fears for the future, and to render (for a time, at least) the finder of the tomb a greater and a happier man than its occupier had ever been?

If in the hour of mid-day splendour the sarcophagus appears only a superb and suitable finish to the works of art by which it is surrounded, and more calculated to complete the impression conveyed by the whole, than to claim exclusive and individual preference, it should be viewed by lamplight also.

Seen by this medium, every surrounding object, however admirable in itself, becomes subservient to the sarcophagus — the ancient, the splendid, the wonderful sarcophagus is before us, and all else are but accessories to its dignity and grandeur: a mingled sense of awe, admiration, and delight, pervades our faculties, and is even oppressive in its intensity, yet endearing in its associations; for sweet and tender memories unite us to the grave.

Deep masses of shadow, faint gleams that rise like ignes fatui from the adjoining crypt, lights that shine like lustrous halos round marble heads, others more vague and indistinct, yet beautiful in their revealings, present appearances beheld as in a dream of the poet's elysium; and without enlarging the objects, the scene itself, under this artificial illumination, appears considerably expanded. By degrees this

space becomes peopled — figure after figure emerges from the crypt and corridors, where they had loitered in the gloom : they assemble round the sarcophagus, which sheds from within a pale, unearthly light upon the silent awe-struck beings that surround it. Fair and lovely they appear, the sons and daughters of a high-born race, exempt from the common evils of life, but awake to all its generous sensibilities and higher perceptions. Pensive is every countenance, and soft is every falling footstep : yet in gentle accents many a voice breathes thanks to him who hath rolled back the current of time to shew them glorious visions of the past, yet taught them to feel, even in the hour of pleasure itself, that

" The paths of glory lead but to the grave."

Such, I believe, were the feelings of all who had the gratification of witnessing this most impressive scene in the year 1825, when Sir John Soane had it thus prepared for three evenings, during which the rank and talent of this country, to an immense number, including many foreigners of distinction, enjoyed an exhibition as striking as it must ever be unrivalled.

Had any one of that gay company been placed *alone* in the sepulchral chamber, at the " witching hour of night," when

" Churchyards yawn, and graves give up their dead,"

when the flickering lights became self-extinguished, and the last murmuring sounds from without ceased to speak of the living world,—it is probable that even the healthiest pulse would have been affected with the darker train of emotions which a situation so unallied to common life is calculated to produce. The awe ameliorated by beauty, and softened by tender reminiscence, would be exchanged for the mysterious expectation of some terrific visitant from the invisible world ; and the very strongest mind would exclaim with Hamlet—

" There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy."

On bidding adieu to the sarcophagus, and the place which enshrines it so worthily, we enter the Crypt, which is also of an Egyptian character, and may be termed a " place of tombs." for here hath memory poured its tribute of the owner's affection as a husband and a father, and here placed the tomb of the expiring patriot : and models of many an ancient sepulchre tell of those feelings which, in far distant ages, have hallowed the remains of the beloved and the departed.

But even here the ameliorating effects produced by architecture and sculpture are experienced —the fine model of the Roman temple contrasted with the rude erections of shapeless pillars congregated by the Druids — the majestic figure of Britannia in the hour of naval triumph, opposite to the statue of the expiring hero, alike shewn by subdued yet sufficient light,—combine to produce an effect of pensive pleasure upon the mind, suited to the objects by which it is excited, and to that exclusion of light and extraneous matters so desirable in a scene where we may exclaim with Milton ;—

" Hail, divinest melancholy !"

Oh deem we not the Crypt resign'd to gloom,
Since death's pale trophies mingle on the ground:
True, 'tis the path that leads to many a tomb;
Yet even here taste strews her wreaths around,
And not one object speaks of man's dark doom,
But shews his intellectual power profound,
And from his very dust and ashes cries,
"O heavenly gifted thing, that shall again arise!"

Behold Britannia calmly potent stand,
Mistress of every sea that laves the shore;—
And shall not Art her empire here expand,
And shew what Rome, Greece, Egypt, were of yore?
Yes! from this fostering nest shall genius soar,
And shed her rays o'er many a distant land
That held our country but to commerce prone,
Reckless for others' good, resistless for her own.

Bless'd is the power that to the few belong,
Who join to worldly wealth the wealth of mind.
Hence their ennobled spirits dwell among
Those works that grace and dignify mankind;—
For them the artist's lyre, the poet's song,
The temple, statue, picture, are enshrined;
Yet far more blest if they such gifts impart,
To aid youth's struggling mind, and cheer its anxious heart.

B. H.

Plate XXVI.

THE MUSEUM.

Re-ascending the staircase you return to the colonnade on the ground floor. This colonnade is of Corinthian Architecture, composed chiefly of Fragments preserved from different buildings. The spherical ceiling is the model of that executed in the official residence of one of the secretaries to the Treasury in Downing Street. Between the southern columns on the left is a large and interesting petrifaction.

From this colonnade you enter a Recess (8), which is lighted from the Monument Court by a window glazed with richly embossed glass. In this recess is placed the model of a villa designed by me for Thomas Swinnerton, Esq. at Butterton Hall, Staffordshire; and on each side of the window are large concealed bookcases filled with works of great importance to the students of Architecture.

Under the model is a case containing eight drawers filled with fair drawings

of Architectural Designs, chiefly on a large scale; and above them is a Model in clay of the Statue in St. Paul's Cathedral of the late Sir Joshua Reynolds, P.R.A.; opposite is the Model of the Monument to Earl Mansfield, in Westminster Abbey, by Flaxman, — the first insulated monument erected in England. The Earl is represented in his judicial robes, sitting in a curule chair, in the act of giving judgment: he is supported on each side by Wisdom and Justice, as represented by the ancients. Death is classically personified by the recumbent youth with the inverted torch at the back of the pedestal. In this part of the Museum are some specimens of ancient Carving from Windsor Castle; a Cast of a colossal Head of Minerva in alto-relievo; Terra Cottas of Grecian design; and a variety of marble Fragments of antique Sculpture, among which is a small statue of Venus.

Leaving this recess you return to the colonnade and the part of the Museum under the students' room (7), whence there is a view looking towards the Apollo Belvidere. The effect in this part is rather solemn than gloomy, and the pictorial breaks of light and shade will be duly appreciated by the students and lovers of Art. It is formed in three divisions, the ceiling of the centre of which is in compartments, highly ornamented with Casts from the antique, and from fragments of modern buildings. The presses contain a variety of Architectural Drawings, and fifty-three folio volumes of the original Designs and Drawings of the late Robert Adam.

On the north side are two Models of Designs for Villas; an antique marble statue of the Ephesian Diana; and a variety of casts and fragments of ancient Sculpture, of fine execution, among which is one in porphyry. On this north side are three recesses: in that to the right, on a pedestal, is a Cast of the Hercules Hesperides; under which is the Model of a Castello d' Acqua, erected in 1794 at Wimple, the classical residence of the Earl of Hardwicke. The centre recess contains a large Etruscan Vase, purchased at the sale of Lord Cawdor's effects; and underneath it a small Cast of the Apollo Belvidere. In the recess to the left is a Group, by Benjamin Gott, representing the Death of Spartacus; and underneath a Cast from an antique Vase. On the south side is the deified Æsculapius, some antique marble Capitals, and fragments of Candelabra. The

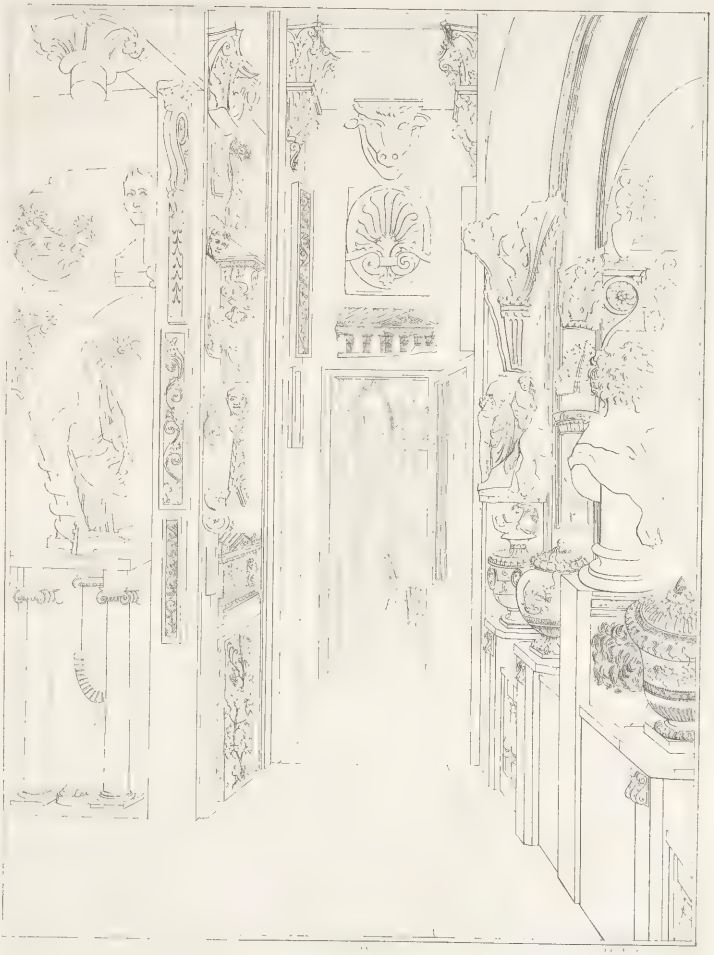
walls of the north and south divisions are decorated with a marble Bocca della Verità, fragments of antique Mouldings, Friezes, Capitals, and other ancient works; together with some Models of parts of modern buildings.

You next pass towards the portion of the Museum under the dome (6) lighted from the roof, and marked in its Architectural decoration by a rich variety of
Plate XXVII. outline, and classical ornaments from the antique. From this position a view into the Breakfast-room offers some striking effects of light and shade. The eye is also attracted to the Cast of the Apollo Belvidere, moulded from the original statue for the Earl of Burlington, and placed in his celebrated villa at Chiswick. When the alterations were made by my esteemed friend Mr. White in that Palladian edifice, this statue was given by the Duke of Devonshire to that gentleman, who presented it to me for its future safe custody; and I set so much value upon it, as to take down a large portion of the external wall in order to admit it into its present position.

On the north wall, opposite a door leading to the east side of the Breakfast-room, are a Cast of a Basso-relievo by Flaxman, of "Mercury conveying Pandora to Epimetheus;" and a Cast from one of the compartments of the bronze Gates of St. John's Baptistery at Florence (called, from Michael Angelo's compliment, the Gates of Paradise), the subject of which is "Giving the Law:" it is the work of Lorenzo Ghiberti. Under this is a very beautiful Model of a large Salver; and a marble Cornucopia, highly ornamented, found in the Villa Adriana. Further to the left are various Casts of Foliage and other antique Ornaments; a marble Frieze of the cinque cento, richly sculptured; and two Basso-relievos in terra cotta, allegorical of the morning and evening of the Roman Empire: between these works is another Basso-relievo in terra cotta, brought from Italy by the late Robert Adam. Beyond these are various Casts from antique remains, part of a Mosaic Pavement, and a Cast of Hercules and Chimæra.

On the south wall, amongst many Casts of ancient works, are Casts of the Ornaments on the frieze of the Temple of Antoninus and Faustina.

At the east end of this part of the Museum are two Cinerary Urns, and various Architectural Ornaments; over the centre is a Cast from the bust of Sir Thomas Lawrence. The three vistas into which this side of the Museum are



divided, furnish views into the picture-room, the corridor, and the staircase leading to the basement story.

From the opening in the centre under the dome is a bird's-eye view into the basement story, shewing the Belzoni Sarcophagus, and other works of art surrounding that splendid relic. This opening is protected by a continued pedestal, raised above the level of the floor. Upon the cornice of this pedestal are Busts, in marble, of distinguished Romans, intermixed with antique Vases, admirable in design and execution. On the east side is a fine Bust by Sir Francis Chantrey, R.A., with the following inscription: JOHN SOANE, ESQ. R.A., PRESENTED AS A TOKEN OF RESPECT BY FRANCIS CHANTREY, SCULPTOR, 1830. Under the cornice, on the interior surface of the pedestal, is the Front of an antique Sarcophagus, with the Representation of the Rape of Proserpine; a plaster Cast from an antique frieze in the Medici Garden; and another, of the Festoon between the pilasters on the outside of the Pantheon. Plate XXVIII.

The recess (5) behind the Apollo is lighted by a skylight, and contains a Cast of part of the Capital from the Temple of Vesta on the Tiber, and another from the Temple at Tivoli; part of the Frieze of the same Temple; and other Architectural fragments. On each side of the Bookcase, in the centre of the west side of this recess, are plaster Models of designs by John Flaxman, R.A. On the right, the figure of Faith, and over it a basso-relievo of Satan flying from the Angels Gabriel and Ithuriel; on the left is a group representing Charity, and over it a basso-relievo of Adam and Eve in Paradise.

The Bookcases in this recess, and on each side of the Apollo, contain a variety of valuable works on Art; amongst which are the Museum Florentinum;

the Museum Worsleyanum; Pilkington's Dictionary of Painters and Engravers, illuminated, in 26 vols.; Pyne's Royal Residences; a volume of Sketches by Scheemaker, Roubiliac, and Nollekens; and Rees's Encyclopædia.

On ascending the staircase, we obtain, through a window of coloured glass, a fine view of a large and beautiful Etruscan vase; and on entering the colonnade, we become immediately sensible that we have reached the Museum itself. The extent of the place before us, the multiplicity of the works of Art by which we are in a manner enveloped, and the ingenuity elicited to create space and obtain advantageous situations for those specimens most worthy of consideration, all press upon us the assurance that we have arrived at that "promised land," to which, from various parts, we have been long looking. The first object that arrests attention must be the Apollo, from the commanding character of its beauty, the grace and dignity of its attitude, and the situation in which it is placed, like Milton's Adam, as "the God of this new world." The beauty of this fine statue, like every other object of interest around, is considerably enhanced by that exquisite distribution of light and colour which, often from undiscovered sources, sheds the most exquisite hues, and produces the most magical effects, throughout the Museum, thereby communicating the only charm in which an assemblage of marbles must be deficient. The ornament which crowns the inside of the dome is a remarkable proof of this, light from below being so thrown upon it as to render it of a pearl-like hue, and perfectly defined; whereas under common circumstances, it would have been in darkness.

Life and colour are so intimately conjoined, that we cannot separate them without losing one: even the most breathing sculptures "that Art has bequeathed to Time," require some aid from those ethereal tints which at the same moment rescue them from the characteristics of death, and reveal those of life, beauty, and intelligence. A writer of acknowledged genius, who has deeply studied the subject, thus speaks of colour: "We feel as if there were a moral as well as material beauty in colour, an inherent gladness, an intention on the part of Nature to share with us a pleasure felt by herself. Colours are the smiles of Nature. When they are extremely smiling, and break forth into other beauty, they are her laughs; as in the flowers. 'The laughing flowers,' says the poet, and it is the business of the poet to feel truths beyond the proof of the mechanician. Nature, at all events, humanly speaking, is manifestly very fond of colour, *for she has made nothing without it.* Her skies are blue, her fields green, her waters vary with her skies; her animals, vegetables, minerals, are all coloured. . . . . Youthful beauty in the human being is partly made up of it. One of the three great arts with which Providence has adorned and humanised the mind, Painting, is founded upon the love and imitation of it. And the magnificence of empire can find nothing more precious to possess, or to be proud of wearing, than

> 'Fiery opals, sapphires, amethysts,
> Jacinths, hard topaz, grass green emeralds,
> Beauteous rubies, sparkling diamonds,
> And seld'-seen costly stones, of so great price,
> As one of them, indifferently rated,
> May serve, in peril of calamity,
> To ransom great kings from captivity.'"

This conception of the value of colour, as expressed by Mr. Leigh Hunt and Marlowe (our fine old poet) undoubtedly influenced Sir John Soane when he introduced coloured light into this, and in various other parts of his mansion. He has thus brought painting, so far as it is colour, to embellish Architecture and Sculpture. The tenderest hues of the primrose deepening into golden yellow, brilliant crimson, regal scarlet, emerald green, and splendid purple, shed their richest tints wherever they are required to give tone and lustre to those invaluable works of Art, which so well merit investigation under the most favourable circumstances.

Of course, these exquisite effects vary with the time and the atmosphere: but the coloured glass is so judiciously disposed (being assisted by innumerable reflections from mirrors inserted not obtrusively), that the coldness likely to arise from opaque objects nearly devoid of colour is completely avoided, and a diffusion of warm and cheerful light cast upon every thing we behold. Every where such circumstances would produce pleasurable sensations; but they are particularly valuable in this country, since the collector, however he might succeed in obtaining treasures of Egyptian, Grecian, and Roman antiquities, could not add the pure ether and the glowing skies of those more-favoured climates.

Yet, those happier climates we cannot envy whilst enjoying proof, in the munificence, energy, and ability, which united to form this Museum and bestow it on the country, that

> Man is the fruit our nobler realms supply,
> And souls are ripened 'neath our northern sky.

Proceeding through the colonnade, or either of the parallel aisles (all of which are richly stored with works of Art, besides what is named above), we visit those magnificent cinerary vases which are first seen from the sepulchral chamber: and on examination know not whether the variety and elegance of their forms, or the graceful designs and laborious workmanship with which they are adorned, excite our admiration the most. Many ancient busts are interspersed, which are all of the highest order of Art, and demand our closest attention; but there is one modern work of such superior excellence as not only to compel our observation, but make us proud of the land we live in, and of the Arts which adorn it.

The bust of Sir John Soane, presented by Sir Francis Chantrey, is in itself an object of great interest, not only as being a perfect likeness, and a work worthy of the genius of the first living sculptor, but as giving proof of the friendship and high estimation in which the truly great will naturally hold each other. It is a gift to posterity, for which many a future race will be grateful.

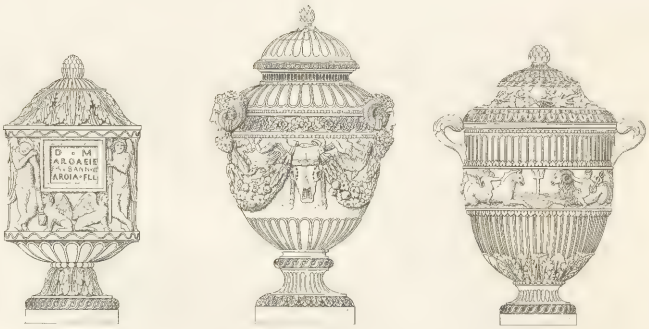
Proceeding onwards, views of this admirable marble are given from numerous reflections; and in every point of view we find it alike faithful in portraiture and happy in expression. To the excellent engraving in the present work, and to the four accompanying views of the Museum, we commend the reader. "The pencil, by an accurate delineation of forms, may speak to the eye, and the canvass may glow

with the vivid tints of nature; but it is not through the medium of words that an adequate idea can be communicated of a place like this."

In quitting these attractive scenes, every visitor must congratulate himself, and those who are to follow him, on the permanency of this establishment. Other museums have been scattered when their authors died, or have been individually lost, from their union with the national one; but funds for the support of this have been so liberally provided, and so wisely arranged, that it must remain a self-sufficing and perpetual, as well as noble, gift to the country, and a school of inestimable value, particularly to the students of Architecture;

> "For though, by nature's liberal bounty bless'd,
> The fire of genius glow within the breast, —
> Collateral studies still must fan the flame,
> That clearly burning brightens into fame."
>
> SHEE's *Elements of Art*.

B. H.



THE LOBBY.

To the right of the Apollo is a Lobby (4), lighted from the ceiling: looking to the west end, there is a view both of the upper and lower parts of the catacombs. At the east and west ends are two Medallions, copied from the Arch of Constantine, executed by the late Mr. Banks, and decorating one of the cortiles of the Bank of England. Under the Medallion, at the west end, are Casts from the Apotheosis of Homer, and from an unfinished work of Michael Angelo. On the south side is a Youth in a Car drawn by Stags, in mosaic, found in Adrian's Villa, from a collection made by the late Bishop North while in Italy; also various antique Bronzes, several Casts of Architectural ornaments of the cinque cento, and of Michael Angelo's Salver. Here are likewise the Portraits of Mr. and Mrs. Flaxman, presented to me by that distinguished sculptor.

The observations upon the dressing-room and study apply still more closely to this small but fascinating receptacle of precious things. It resembles a highly polished gem or miniature, depicting the most lovely features, or the most decisive and intellectual characteristics of mental power. Beautiful casts from antique busts, rich fragments of sculpture, a mosaic fragment of great beauty, a costly bronze in alto-relievo, marble sculptures of Hercules, the deities of Hindostan by Banks, and designs by Michael Angelo, form only a portion of the attraction; but upon one by the last-named artist the eye rests with more than ordinary interest, for it is a memento as affecting as admirable. Alas! it is unfinished—it was his last!

Looking downwards from this lobby, we behold the catacombs pale and shadowy in their solitary crypt; looking upwards, the beams of golden light fall on those lovely specimens of art which have been carefully selected for this rich repository.—B. H.

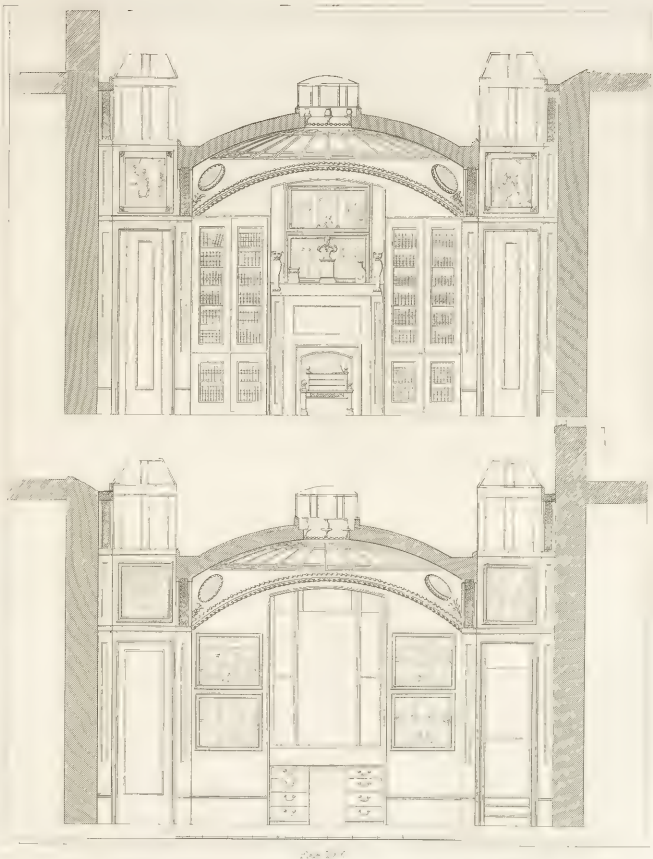
THE BREAKFAST-ROOM.

Plate XXIX. From the lobby last mentioned in the Museum, you pass into the Breakfast-room (3), in the centre of which rises a spherical ceiling, springing from four segmental arches, supported by the same number of pilasters, forming a rich canopy. The spandrels of the dome and the soffites of the arches are decorated with a number of mirrors. In the dome is an octangular lantern-light, enriched with eight Scriptural subjects in painted glass. At the north and south ends of the room are skylights, which diffuse strong lights over the several Architectural and other works decorating the walls.

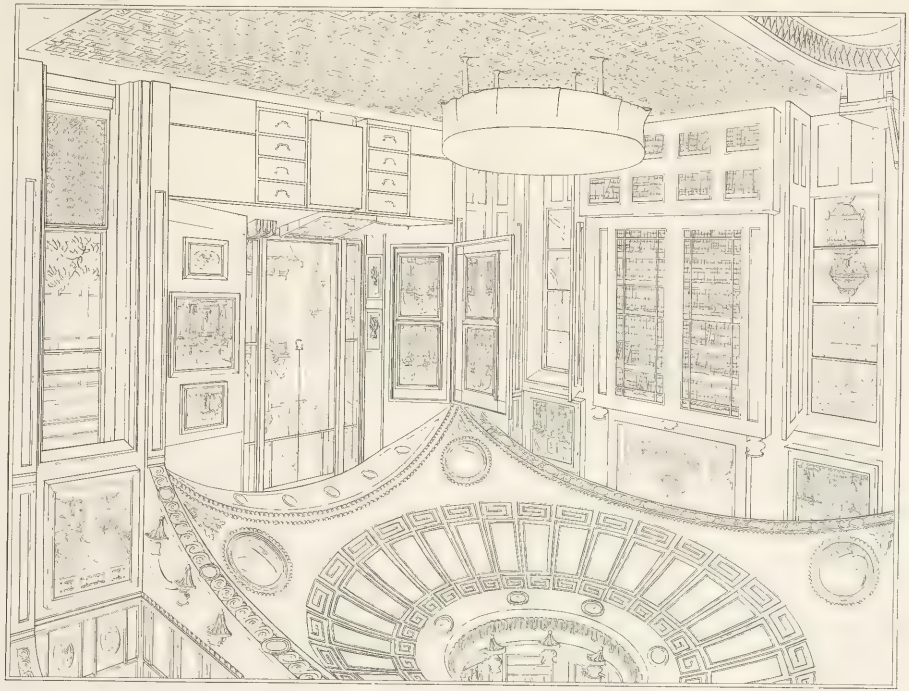
Over the bookcase in the centre of the north side of the room is a Drawing of the Monumental Tomb erected to the memory of my lamented wife. On each side of this drawing is a coloured print, representing the decorations of an apartment in the Villa of Antoninus Pius, in the Villa Negroni at Rome. Beneath are two very highly finished Drawings: that on the right-hand side is a Ceiling from the Baths of Livia in the Imperial Palace; that on the left, the Soffite of part of a room in the Villa of Adrian at Tivoli.

The recesses at this end of the room contain Bookcases, in which, amongst other interesting and valuable works, is the copy of Pennant's London Illustrated, in six volumes, formerly in the possession of Mr. Henry Fauntleroy; presentation copies of the Discourses of Sir Joshua Reynolds, delivered in the Royal Academy; and Hamilton's Etruscan, Greek, and Roman Antiquities. Over the Bookcases are a variety of Drawings and engraved Portraits of distinguished personages.

On each side of the large window to the east are cabinets, on the doors of which are a continuation of the series of Prints representing some of the interior decorations of the Villa Negroni; two Engravings of Landscapes by Woollett; a Portrait of "Fanny," a favourite dog, by W. Ward, R.A.; and a small Drawing of her by Van Assen. The cabinets contain various Prints and Drawings, amongst which is "A Scene from Macbeth," by Richard Westall, R.A. On the jambs of the window are several engraved Portraits.



TWO SECTIONS OF THE BREAKFAST ROOM.



Over the smaller window is a splendid Engraving of "Napoléon le Grand," in his Coronation Robes. Plate XXXI.

In the centre of the south side of the room is a Picture by Henry Howard, R.A., "The Contention of Oberon and Titania for the Indian Boy:"

> Oberon.—"Give me that boy, and I will go with thee.
>
> Titania.—"Not for thy kingdom. Fairies, away:
> We shall chide downright if I longer stay."
>
> *Midsummer Night's Dream*, scene 2.

On each side of this picture is an Architectural Design, and beneath it is the original terra-cotta Model of the Sculpture in the chapel at Blenheim, by Rysbrach, representing the surrender of the French general Field-Marshal Tallard to the Duke of Marlborough, after the battle of Blenheim. Another historical record is a beautiful and highly finished Pistol, taken from one of the Beys of Egypt, and presented, on the raft at Tilsit, by the Emperor Alexander to the Emperor Napoleon, who took it with him to St. Helena, whence it was brought to England by a French officer, to whom it had been presented by Napoleon: it was purchased by me under very peculiar circumstances.*

There is likewise a Portrait of Napoleon, in his twenty-ninth year, painted at Verona by a Venetian artist, who gives, in Italian, an interesting account of the circumstances under which the picture was painted: the original letter is in my possession, of which the following is a translation:

> Most esteemed Sig. Borghini, *Verona, March 17th*, 1797.
>
> Here is the portrait of the illustrious Bonaparte, which, I hope, will prove as agreeable to the lady as to you, my dear friend, who have procured me the honour of such a pleasing commission. All those who have seen it flatter me so much as to tell me that it is a very good likeness; you gentlemen of Milan will ascertain if this be true, and give your judgment. If the shortness of the time had not prevented me, I should have attempted something more worthy of the subject,

* See the Morning Herald of March 15, 1826.

and of the person for whom it is destined. As to the dress, I have done nothing more than shewn the form of the bust: a frock with a collar lined with white, and an epaulette on the left shoulder, is the uniform he usually wears, and is (as I have been told) his field dress: perhaps, at Milan you have seen him in a general's uniform.

It was on the 14th, at noon, that he arrived in this town, attended by an escort of more than 200 horse. A report was spread that he was going to set out immediately for Bassano: I resolved, therefore, to write to him, entreating him to grant me the favour of a few moments' conversation; and I sent him the letter of Madame la Générale, informing him I should not stir from home until I received his orders. Soon after, he sent one of his aides-de-camp, accompanied by a nobleman of this town, with an invitation from the General, who did me the honour to ask me to dine with him. The officer advised me to take my pencil, in order to sketch the General's likeness as well as I could, because he could not give me more than half an hour before and after dinner. I answered, I could do it as well on canvass as on paper, if he would allow me two short sittings, one before and the other after dinner. Having sent the canvass and my box of colours, I went with those gentlemen to General Bonaparte, who received me with great politeness and kindness, and told me he was very sorry that his immediate departure would not allow him to do justice to my abilities, nor to the person who asked for his picture; but as it was to comply with the commands of a lady for whom he had a very great esteem, he would force time, and make *impossibility possible;* and asking me to make use of the few moments that remained before dinner, I quickly began with my colours the portrait which you see. At a quarter past two o'clock I had laid in the head and figure; and at three o'clock the dinner being finished, I again began to paint with good spirits, because I saw that they were much pleased with what I had already done As I had used a great deal of drying oil, I found that the colour of the head began to sink, so that I could paint over it without inconvenience. In little more than an hour, I was able to fix the physiognomy, and give it that thoughtful expression which you know is so striking in his countenance. Finally, when the hour of departure came, I was so bold as to ask permission to follow him to Vicenza or to Bassano, in order to improve the head, and give it a finished appearance. His answer was, "that nothing was more easy, as he should stop some time at one or the other of those places; and that I might go with him in his chaise, and consider myself in perfect security both in going and returning." We departed: but on our arrival at San Bonifizio, between the Lower Caldiaro and Montebello, cries of *halt! halt!* would have made my heart beat with fear, had I not been in such good company. Two couriers, two officers, with fifteen dragoons, came to us; they had been sent by General Massena (who was at Bassano), with important despatches for General Bonaparte. We alighted, and in a few minutes after, the General sent me word that I might go to bed and sleep until broad daylight; but knowing I had a great deal to do before setting out, and that after breakfast he would give me the last sitting, I got up at sunrise, after having passed a sleepless night, from the noise of the horses, which were continually coming and going.

Having prepared every thing as well as I could, I went into the room, and found many officers breakfasting, according to the customs of the country; shortly after, I did the same, and found the General very merry and affable. I was going to begin my work, when there arrived an officer and ten dragoons;—once more the General began to write and to despatch officers and couriers. Finally, I did my best, and as much as circumstances would allow of. When I took leave, the General ordered a chaise, to conduct me to Verona, with an escort of four men on horseback. In short, this is an account of *my campaign* with the French, who, although they had no more than 220 men, made every one tremble who looked at them. But it is time to finish my narration, and to beg you, my dear friend, to pardon that I have not done better. I thought it necessary to give you an account of all this, that you might excuse me to the lady, and to those who expected *more* and *better* from a Venetian painter.

Signor Pio Patuzzo would see you with the greatest pleasure: he hopes to meet you some day at Verona. I have had this morning several visits from my friends, who had learnt my sudden trip without knowing or even suspecting the motive of it. In two months I shall go to Bologna, where I shall spend the whole summer, and from thence to Rome: if circumstances permit, I should have extreme pleasure in visiting the great city of Milan: the pleasure of embracing you would certainly be the greatest attraction that could be held out to me. In this expectation, believe me,

My dear friend, yours very sincerely,

FRANCISCO GOMA.

P. S.—As to the payment, you must tell the lady, his friend, that I cannot nor will not hear of it; the honour she has done me being of much greater value to me than any other price.

The lady alluded to in the foregoing letter is Madame Beauharnois, afterwards the Empress Josephine, whose acquaintance with Bonaparte grew out of the following circumstance:—

Journée du 13 *Vindémiaire, an IV* (5 *Octobre*, 1795). *Napoléon fait la connaissance de Madame de Beauharnois.*

"Peu après le siège de Toulon, Bonaparte ayant quitté l'armée, se retira à Paris, dans une petite maison qu'il possédait à la rue Chanteraine. Là il vivait depuis plus d'un an isolé des affaires politiques, et tout-à-fait oublié, lorsque, le 10 Vindémiaire, an IV (2 Octobre, 1795), les sections de la capitale s'étant insurgées contre la Convention, on se rappela alors de lui; on le nomma commandant en second de l'armée de l'intérieur. Le 13 Vindémiaire il se mit à la tête des troupes, dispersa les sections révoltées, et sauva ainsi la Convention et le Gouvernement républicain. Cependant

le désarmement des sections avait été ordonné et exécuté avec la plus sévère rigueur.

" Un matin on introduisit chez le Général Bonaparte un enfant de 12 à 13 ans, qui venait réclamer l'épée de son père, Général de la République, mort sur l'échafaud: cet enfant était Eugène Beauharnois. L'épée lui fut rendue; sa mère voulut remercier le Général; et c'est à cette circonstance que Bonaparte dut la connaissance de la femme douée des plus hautes qualités du cœur et de l'esprit, des sentimens les plus nobles et les plus généreux, de tant de vertus, de douceur, et d'amabilité, qui bientôt devint sa compagne; qui, sur le trône, comme dans la disgrace, ne cessa d'être, jusqu'à son dernier souffle, son plus sure et meilleure amie. Long-tems elle fut pour lui comme un génie tutélaire, la confidante de ses pensées les plus intimes, le plus solide et le plus sage de ses conseils, et toujours le plus jaloux et le plus grand admirateur de la gloire du héros de la France."

On the right is another Portrait of Napoleon, in more advanced age, by Isabée; which, like the other, is esteemed a correct likeness of that Great Man. It came into my possession under the circumstances stated in the following letters from Sir William and Lady Beechey:

My dear Sir, *Harley Street, Feb. 3*, 1830.

From the high estimation in which you hold the great talents of Bonaparte, I think it may be a source of gratification to you to have in your hands one of the best likenesses of that great man now extant. It is by Isabée, and was taken at Elba, and given to Sir William by a highly valued friend, or we should be happy in requesting you to accept it. As it is, however, it can remain in your collection till you have my (or Sir William's) order for its re-delivery.

My son George is doing very well in India; and in a letter to me regrets his not having seen you previous to his departure, and hopes to write to you soon. Believe me, my dear Sir,

Your obliged and much-attached friend,

To John Soane, Esq. A. P. BEECHEY.

My dear Sir, *Harley Street, May* 1, 1830.

I have sent you the much-valued picture of Napoleon Bonaparte, and beg you will keep it as long as it will give you pleasure: no one, I am sure, will more highly prize it. Believe me to be, with much respect and regard,

Very truly yours, &c. &c.

A. P. BEECHEY.

Sir William unites in the above, with kind remembrance.

My dear Sir John, *Harley Street, March* 28, 1835.

On looking over Lady B.'s papers, I found a memorandum respecting the miniature picture of Bonaparte by Isabée. She there states it was to remain in your possession for a definite term, which she mentions, and which you may probably recollect. As I have *now* the power of disposing of it permanently, allow me to say that I have this day added to her memorandum a note that I have requested your entire acceptance of the picture, as a token of my regard for the many kindnesses myself and family have experienced from an old and valued friend.

P. S. — I beg leave to add, that the miniature was presented by the Baron d' Este, of Paris.

I am, my dear Sir John,
Most sincerely and faithfully yours.

Sir John Soane. W. BEECHEY.

Under these portraits are two plaster Casts of Basso-relievos, presented to me by H. Howard, R.A.; the one from a bronze found at Dodona, the other from a work of Donatello. The side-table is supported by a case containing Books on Art, and Portfolios filled with large finished Architectural Drawings, chiefly from my own designs.

In one of the recesses is preserved the original copy of the Gierusalemme Liberata, written by the poet's own hand; and a collection of MS. Illuminated Works and Missals, on vellum, comprising a Flemish MS. of the fifteenth century; another of the same era, with ten miniatures, and borders of flowers, said to be painted by Girolamo, the son of Francesca dai Libri; a Roman Missal; a folio MS. entitled Missalis Secundum; a small folio illuminated MS. on St. Crispin's Life and Martyrdom; and the Giulio Clovio MS.

The last-mentioned MS. is a Commentary in Latin on the Epistle of St. Paul to the Romans, by Cardinal Grimani, which has, it is believed, never been printed. It is richly adorned with exquisite paintings by Georgio Giulio Clovio, who was born at Croatia in 1498, and died in 1578, having studied under Girolamo dai Libri and Giulio Romano. His celebrity throughout all the countries of Europe as a painter in miniature of history and portraits, caused his works to be sought for by the kings and princes of his time. Raffaelle held his figures in high admiration, placing them always before him, and Vasari ranks him with Titian and Michael Angelo. In 1733 Bonde printed a curious volume entitled *Thesaurus Artis Pictoriæ, ex unius Julii Clovii, clari admodum Pictoris, Operibus depromptus*, in which he extols Clovio above all praise, and says of him that most of his very illustrious works of art are not less curiously wrought than those by Albert Durer himself. Few only of the productions of his pencil have found their way into this country.

The views from this room into the Monument Court and into the Museum, the mirrors in the ceiling, and the looking-glasses, combined with the variety of outline and general arrangement in the design and decoration of this limited space, present a succession of those fanciful effects which constitute the poetry of Architecture.

This beautiful room, in its forms, proportions, and decorations, combines, in an extraordinary degree, all that is required for simple comfort, with whatever is demanded by taste and intellect. The fine drawings, numerous books, and poetical pictures, offer to the polished mind and cultivated taste the purest pleasures, and those alone consistent with the feelings hitherto awakened. In the threefold likenesses given of that wonderful man, who so lately "kept the world in awe," our memories of the past are powerfully awakened, and we retrace the rise and fall of the soldier of fortune—the sovereign of an adoring people, the dispenser of crowns, the conqueror who poured blood like water through every kingdom of Europe, and the prisoner who found in a few hearts still attached to the *man* (no longer emperor) perhaps a solace for much that he had lost.

It appears from these portraits that the fine features of Buonaparte became much more amiable and ingenuous in expression as he advanced in life. His aspect is by no means agreeable (although the outline is much the same with that so generally admired) as here given in the portrait painted for Josephine. Ah! how much of the proudest triumphs, the bitterest disappointment, the most extraordinary situation in which woman ever was placed, belong to the history of this little picture as connected with its once lovely and beloved possessor.

And could this costly instrument of death reveal its many wanderings, the throbs of those ambitious hearts, the energies of those determined hands, that in days past have held it with a giant's grasp, it would not travel from the burning deserts of Egypt to the freezing banks of the Neva, from the Tuileries to St. Helena, and "say that all was barren;" for how much of man in his most elevated state of power, and perchance his most degraded state of moral perception, might it not have witnessed? How many of the tenderest ties of existence may it not have broken? Yet was it the gift of friendship, the sign of peace among the most warlike spirits upon earth; and as it passed from hand to hand, hope and tranquillity looked down from heaven to bless the compact.

Here may it rest for ever and ever, a memento of arts, not arms; and may every gentle, every courteous spirit visiting this their temple, say to the splendid pistol—*Requiescat in pace.*

In this room are also stored a collection of missals and illuminated manuscript volumes, of a very superior character. The Giulio Clovio MS. is an exquisitely beautiful volume, embellished with elegant paintings, and the leaves surrounded with an abundance of Etruscan and Arabesque ornaments, which are alike delicate and brilliant: it is bound in green velvet, which contrasts agreeably with the purity and fastidious neatness of the interior.

The History of the Jews, by Josephus, is a large MS. volume, richly embellished with numerous miniature drawings finely executed, together with illuminated capitals, in perfect preservation. The copy of the Holy Scriptures is a fine MS. on vellum, with numerous drawings and illuminated capitals.* The Flemish manuscript of the 15th century, in octavo, is bound in crimson velvet, embroidered in gold, and adorned with 21 pages of miniature drawings, all beautifully executed. The other MS. of the 15th century is bound in crimson satin; the corners are of richly embossed silver gilt, the centre plates and clasps consist of beautiful specimens of niello work, mounted in a frame of embossed silver gilt. The Roman missal, or Book of Hours, contains 356 pages, 92 of which are illustrated with miniature paintings by Lucas Van Leyden and his scholars: it is bound in crimson velvet, with corners of silver gilt: the drawings, enriched borders, and capitals, are all of exquisite beauty. The "Missalis Secundum" is a large folio in good preservation, with numerous paintings and capitals. St. Crispin's Life and Martyrdom is an illuminated MS. in small folio, displaying that saint's history in fifteen miniature paintings.

The original copy of Gierusalemme Liberata was purchased at the sale of the Earl of Guildford's library in 1829. This great literary treasure was formerly in the possession of the learned Barrafaldo. Serrassi describes it, and names the emendations given by the poet in the margin, in his edition of Tasso printed at Florence in 1724; but expresses his fears that it had been taken out of Italy. Alluding to this circumstance, its late noble possessor has written on the fly-leaf: "I would not wish to hurt the honest pride of any Italian; but the works of a great genius are the property of all ages and all countries: and I hope it will be recorded to future ages, that England possesses the original manuscript of one of the four greatest epic poems the world has produced, and, beyond all doubt, THE ONLY ONE OF THE FOUR NOW IN EXISTENCE."

Who can look on this most interesting manuscript, and not remember Tasso's touching lamentation on the conclusion of this very book, as given by Lord Byron?

"But this is o'er—my pleasant task is done!
My long-sustaining friend of many years,
If I do blot thy final page with tears,
Know, that my sorrows have wrung from me none.
But thou, my young creation—my soul's child!
Which, ever playing round me, came and smiled,
And woo'd me from myself with thy sweet sight!
Thou too art gone—and so is my delight.
And therefore do I weep, and inly bleed,
With this last bruise upon a broken reed."

B. H.

* This Bible and the Josephus are now in the library, the latter in case 34, and the former in case 27.

THE STAIRCASE.

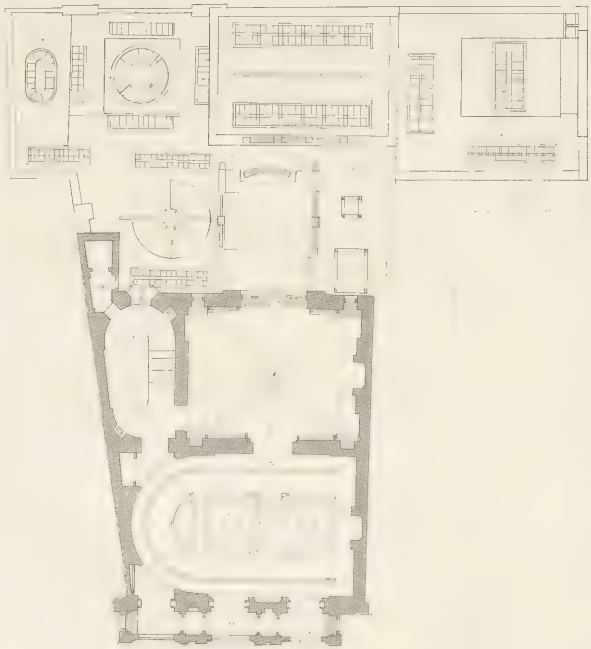
Leaving the breakfast-room, you enter the Staircase (27). Over the door leading into the dining-room is a Cast of a Basso-relievo representing Autumn; and over the glass door looking into the vestibule is a Cast of a basso-relievo from the Arch of Constantine at Rome. In the niche near the foot of the stairs are several Fragments of Egyptian Sculpture, and the small Model of St. Michael overcoming Satan, by Flaxman, from which he executed a large group in marble for the Earl of Egremont, at Petworth. Ascending the staircase, a few steps from this niche is a picture of a scene from the Merry Wives of Windsor, painted in Rome by Durno, for the late Alderman Boydell.

THE SHAKESPEARE RECESS.

Plate XXXII. A little higher is the Shakespeare Recess (28), in which are two Pictures by Henry Howard, R.A. The larger one is designated the Vision of Shakespeare, and represents the bard resting on the lap of Fancy, contemplating the "visions of glory" which she invokes, while Lyrical Poetry, rising from the earth, invites him to ascend the brightest heaven of invention. Tragedy and Comedy are calling before him the shadowy forms of his principal dramatic characters: near him, Titania, watched by Oberon, is sleeping in her bower, and a train of fairies are sporting about him; on one side, the stars are shooting from their spheres "to hear the sea-maid's music;" on the other side is the Tempest, the enchanted isle, and its inhabitants; above is Hecate riding on a cloud; and Genii, the offspring of Fancy, are hovering near her sweetest child. The smaller picture is Lear and Cordelia:

> "Howl, howl, howl, howl! O! you are men of stones;
> Had I your tongues and eyes, I'd use them so,
> That heaven's vault should crack:—O! she is gone for ever!"

At the end of this recess is a Cast from the bust of Shakespeare on his monument in the church at Stratford-upon-Avon. Under the bust is a Drawing by



Miss M. Denman of one of the Basso-relievos in the front of Covent Garden Theatre, representing the Modern Drama. Shakespeare seated, attended by the Tragic and Comic Masks, and by the Lyre, with his right hand summons before him Caliban laden with wood, Ferdinand sheathing his sword, and Miranda entreating Prospero in behalf of her lover: these are conducted by Ariel playing on a lyre, and followed by Hecate (the three-formed goddess) in her car, drawn by oxen: Lady Macbeth with the daggers in her hands, accompanied by her husband, who turns with horror from the body of the murdered Duncan, completes the group. In the window are ten compartments of ancient Painted Glass, among which are the Annunciation, the Prodigal Son, the Raising of Lazarus, the Last Supper, St. Peter, St. Paul, St. Andrew, and St. Matthias.

Returning to the staircase, and passing the Mercury in bronze (29), given to me by my old friend Alexander Day, the painter, as an original work of Giovanni di Bologna; and a small Model by E. H. Baily, R.A. representing Adam "outstretched on the cold ground," as described by Milton (in his Paradise Lost, b. x.), you come to a marble Bust of the late Sir William Chambers, on the pedestal of which is the following inscription, extracted from a letter received from J. W. Hiort, Esq. of His Majesty's Office of Works, Dec. 12, 1832:

> "I herewith transmit you the bust of the late Sir William Chambers, so much prized by the gentlemen of this department. Their very high esteem for him induced them to obtain the skilful services of Mr. Westmacott as the sculptor; and he sharing their veneration for the deceased, exerted himself, as the bust abundantly testifies."

THE PRINCIPAL FLOOR.

Plate XXXIII.

The walls of the landing of the staircase (30), leading to this floor, are decorated with a Bust of Richard Brinsley Sheridan, by George Garrard, A.R.A., and a plaster Cast of a Basso-relievo, representing the Judgment of Midas, by Mr. Henry Webber, for which a Gold Medal was adjudged to him by the Royal Academy, in 1776.

THE NORTH DRAWING-ROOM.

The Ceiling of this room (31) is partly groined and partly flat; a mode of decoration calculated to give variety and movement to the composition. On the west side of the room is a picture by J. M. W. Turner, R.A., of Van Tromp's Barge entering the Texel, in 1645; and over it three Architectural Drawings, viz. a Design for a Sepulchral Church, intended to have been erected at Tyringham; a Design for a Monument proposed to have been erected in St. James's Park, in front of the parade, to commemorate the important services of his late Royal Highness the Duke of York, as Commander-in-Chief of the British Forces; and a design for a Mausoleum and Cenotaph to the great Earl of Chatham, made at Rome in 1778.

In the centre of the north side is a large Venetian Window decorated with Architectural Ornaments in coloured glass, and a Pedestal Bookcase beneath, on the top of which are two mahogany glazed Cases, containing a splendid collection of ancient and modern Gems, Cameos, Intaglios, and other works of rare art, originally forming the Collection of M. Capece Latro, Archbishop of Tarentum. A detailed description of these highly interesting relics of antiquity is subjoined, for which I am indebted to the kindness of Mr. Smith, librarian to the Duke of Buckingham. Nos. 126, 168, 208, and 249, were removed before the Collection came into my possession. There are also thirty-eight smaller gems, in addition to those enumerated.

1. Calcedony. Intaglio. A Fighting Soldier. Early Greek workmanship. Found at Tarentum.
2. Blood-coloured Carnelian. Intaglio. A Head of Marcus Aurelius. Found at Rome.
3. Onyx. Cameo. Head of Iola. Cinque-cento work.
4. Jade or Plasmo of Emerald. Intaglio. A Head of Pertinax. Cinque-cento work.
5. Sardonyx. Rare Antique. Intaglio. A Goat. Found at Tarentum.
6. Sardonyx and Carnelian. Antique Fragments. Etruscan work.
7. Striped Onyx, with talismanic characters. Intaglio. Found in Sicily.

8. Amethyst. Antique Intaglio. Three Bacchantes. Found in Magna Græcia.
9. Sardonyx. Intaglio. A Figure sacrificing. Found in Magna Græcia.
10. Striped Sardonyx, calcined. Antique Intaglio. Found in Magna Græcia.
11. Carnelian. Antique Intaglio. (*rariss.*) Hercules leading Oxen to drink. Found at Tarentum.
12. Nicolo of Jade. Cameo. Head of a Faun playing on a Cistrum. Cinque-cento work.
13. Ancient Scarabæus. Intaglio. Found at Tarentum.
14. Cyprus Jasper. Antique Intaglio. A Satyr playing with a Goat. Found in Sicily.
15. Sardonyx of several colours. A beautiful Cameo, forming a Medallion. An Elephant, with a Car on its back, in which is a Female nursing two Children: between the legs of the Elephant is a Lion, and underneath the legend—"FELICITAS AU" (GUSTI). Cinque-cento work.
16. Carnelian. Antique Intaglio. A Head of a Female called Marciana. Found in Magna Græcia.
17. Carnelian. A Scarabæus. Etruscan Intaglio. Sagittarius. Found in Magna Græcia.
18. Onyx. Antique Cameo. Head of a Soldier, with Helmet, Shield, and Battle-axe. Found in Magna Græcia.
19. Striped Sardonyx. An Antique Intaglio. A Head of Jupiter. Found in Magna Græcia.
20. Antique Jasper. Intaglio. A Lion, with a Bee in his mouth. Above the Lion appear the letters COEΓ; and underneath ONICI. Much difference of opinion exists as to the meaning of these letters.—"We are inclined," says the Archbishop, in the Catalogue of his collection of Gems, "to believe in the following interpretation: viz. that the letters CO signify COTHPIAN, '*health*,' and the letters EΓ signify ETAIPAI, '*to my friend*.' The word ONICI may express the name of the famous Greek sculptor ONHΣAE."
21. Carnelian. Antique Intaglio. An unknown Head. Found in Magna Græcia.
22. Striped Agate. Antique Intaglio. A Wild Goat. Found in Magna Græcia.
23. Carnelian. Antique Intaglio; with the following characters ·BANAMAP. An Amulet of the time of the Emperor Basilius.
24. Carnelian. Antique Intaglio. A Genius. Found in Magna Græcia.
25. Onyx. Antique Intaglio. An Owl; with the following inscription — 𐌐·𐌕𐌖𐌄𐌋𐌏𐌓𐌀𐌍𐌀𐌐𐌄𐌎𐌚𐌖𐌄· This intaglio is certainly of the earliest Etruscan sculpture: the letters have hitherto remained without explanation.
26. Carnelian. Intaglio. A Scenic Mask. Antique. Found in Magna Græcia.
27. Carnelian. Antique Intaglio. A Butterfly. Found in Magna Græcia.

28. Sardonyx. A beautiful Antique Intaglio. A Head of Nero. Found at Cicero's Villa, near Gaeta.
29. Carnelian. Antique Intaglio. Head of Hercules. Found in Magna Græcia.
30. Amethyst. Antique Intaglio. Head of a Philosopher. Found in Magna Græcia.
31. Carnelian. Antique Intaglio. A Figure of Bacchus. Found in Magna Græcia.
32. Carnelian. Antique Intaglio. A winged Genius, with Bacchanalian emblems. Found at Tarentum.
33. Striped Carnelian. Antique Intaglio. Head of Mercury. Found in Magna Græcia.
34. Calcedony. Antique Intaglio. A Biga, with Charioteer and two Horses at full speed. Found in Magna Græcia.
35. Striped White Carnelian. Antique Intaglio. A Head of Diana. Found in Magna Græcia.
36. Calcedony. Antique Intaglio. A Figure of Mars Gradivus. Found at Tarentum.
37. Carnelian. Antique Intaglio, with the following Greek characters—XAPITΩNOC. Found in Greece.
38. Carnelian. Antique Intaglio. A winged Figure of a Man kneeling on one knee. He appears to be forming an arrow.
39. Onyx. A Medallion. Antique Cameo. A Head of Macrinus. Found at Rome.
40. Carnelian. Antique Intaglio. A Figure of the Goddess Nemesis, seated, with the bough of an apple-tree in her hand. Found in Magna Græcia.
41. Garnet. Antique Intaglio. A small figure, with the following characters underneath ΛΨ/ES. Found in Magna Græcia.
42. Carnelian. Antique Intaglio. A small Figure of a Bacchante. Found in Magna Græcia.
43. Malachite. Modern Cameo, of exquisite workmanship. Head of Ajax. In the setting which surrounds it are four small Camei Female Heads, also in Malachite.
44. Black Jasper. Antique Intaglio. A Figure of Abraxas, holding in his left hand a shield, and in his right hand a whip; with the following characters—CAKΔIAΠHVINIV▽; which are said to form Hebrew words signifying "*Jova Rex exercituum.*"
45. Nicolo. Antique Intaglio. A Warrior erecting a Trophy of Arms. Found in Magna Græcia.
46. Sardonyx. Cameo. Head of Mecænas. Modern workmanship.
47. Onyx. Antique Intaglio. A Cow suckling her Calf. Found in Greece.

48. Carnelian. Antique Intaglio. A Caduceus, surrounded as follows:—

This inscription must be very ancient, for two reasons: first, the Æolic digamma is found in it; and, secondly, the long vowels, which were invented by Simonides, are altogether absent from it. To say nothing of the letter P, which is of a square form, after the manner of the most ancient Greek writing.

49. Onyx. Antique Cameo. Fragment of an unknown Head of a Female. Found in Magna Græcia.

50. Onyx. Cameo. A Greek Cross, surrounded by the following inscription—ΝΙΚΗ ΟΠΙΛΙΩΝΟC. This Cameo appears to be of bassi-tempi workmanship; indeed, it was so considered when first found. It was then believed that NIKH, or NICE, was the name of a woman, as it is often met with in ancient inscriptions. This Nice was the daughter of Apollionos; and she might have used this ring in memory of her father. However, the Archbishop of Tarentum was assured by some French antiquaries, who had visited Egypt, that they had discovered an ancient inscription, in which Opilionos is mentioned as a general of Megara, which furnished a correction to a passage in the translation of Pausanias: and therefore probably the inscription upon the cameo should be read, VICTORIA OPILIONOS.

51. Antique Paste. Intaglio. A Wild Boar; with the name of the Artist—ΙΟΠΚΠVΗΙ.

52. Cyprus Jasper. Antique Intaglio. A Chimera. Found in Magna Græcia.

53. Striped Carnelian. Antique Cameo. A Head of Medusa. Found in Magna Græcia.

54. Onyx. Antique Cameo. A Fragment of a Female Figure. Found in Magna Græcia.

55. Carnelian, with Breccia. Cameo. A Lion furiously attacking a Horse. Found at Tarentum.

56. Carnelian. An ancient Scarabæus. Intaglio. Hercules with a Boat.

57. Carnelian. Intaglio. A Figure of Victory, with Four Horses. Modern sculpture.

58. Carnelian. Ancient Scarabæus. Intaglio. Figure of a Warrior. Found at Tarentum.

59. Carnelian, with Breccia. Intaglio. A Faun and Nymph. Cinque-cento work.

60. Sardonyx and Carnelian. Antique Intaglio. Fragments. Found in Magna Græcia.

61. Carnelian. Antique Intaglio. A Sea Monster. Found in Magna Græcia.

62. Black Jasper. Antique Intaglio. Two Cupids wrestling. Found in Magna Græcia.

63. Sardonyx of three Colours. An Etruscan Cameo. A Faun surprising a Nymph. Found in Greece.
64. Sardonyx. Antique Intaglio. Head of Isis. Found in Magna Græcia.
65. Garnet. Antique Intaglio. An unknown Female Head. Found in Magna Græcia.
66. Sardonyx. Antique Intaglio. Head of a Bacchante. Found in Magna Græcia.
67. Sardonyx, with Breccia of three strata. A Cameo of the time of Augustus. Heads of Drusus and Antonia.
68. Carnelian. Antique Intaglio. Heads of Castor and Pollux. Found in Magna Græcia.
69. Carnelian, with Breccia. A Cameo, with Five Figures. Silenus on an Ass, preceded by a Satyr and Boy with a Torch, and followed by a Nymph and Boy. A fine specimen of cinque-cento work.
70. Calcedony. Intaglio. Head of the Emperor Napoleon.
71. Onyx. Cameo. An unknown Head. Of the finest ancient Greek sculpture.
72. Onyx. Cameo. A Head of Pompey. The ground Amethyst, the head a beautiful white colour. Found at Rome.
73. Carnelian, with Breccia. Antique Cameo. Two Satyrs conducting a He-Goat to sacrifice.
74. Onyx. Cameo Antique, with four lines of Greek characters—ΛΕΓΟΥCΙΝ. ΑΕΕΛΟΥCΙΝ. ΛΕΓΕΤΩCΛΝ. ΟΥΜΕΛΙΜΟΙ.—*Loquuntur quæ volunt: loquantur, nil mihi curæ est.* Found at Herculaneum.
75. Amethyst. Modern Intaglio. Head of Antinous.
76. Calcined Stone. Antique Intaglio, with four lines of Greek characters ΓΡΟ. ΦΙΜΟCCΩ. ΤΗΡΙΑΙΧΑ. ΙΡΕΙΝ.—*Trophimus Soteriæ salutem.*
77. Sardonyx. Intaglio. Etruscan sculpture. Triumph of the Archangel Michael. This gem appears to be of the time of Basilius. On the back are the following characters—ΜΙΧΑΗΛ.
78. Carnelian. Antique Intaglio. A beautiful Chimera. Found in Magna Græcia.
79. Lapis Lazuli. Antique Intaglio. An Egyptian Boat, with emblems of Isis. Found in Magna Græcia.
80. Carnelian. Antique Intaglio. A Cornucopia. Found in Magna Græcia.
81. Plasma. Antique Intaglio. A Figure of Venus. Found in Magna Græcia.
82. Sardonyx. Antique Intaglio. Head of an old Man. Found in Greece.
83. Striped Sardonyx. Antique Intaglio. A Goat. Found in Tarentum.
84. Carnelian. Antique Intaglio. A Head of Apollo, with the name of the Artist—ΟΖΙΩΝ. Of the finest Greek sculpture.

85. Sardonyx Agate, striped. Antique Intaglio. Hector carrying Patroclus. Early Greek sculpture. Found at Tarentum.
86. Sardonyx, with Breccia in three strata. A Cameo. Head of Lysimachus. Cinque-cento sculpture.
87. Carnelian. Antique Intaglio. Head of Iole. Of the finest Greek sculpture. Found in Magna Græcia.
88. Siberian Jasper. Cameo. Head of Sappho.
89. Carnelian. Antique Intaglio. An Eagle, with a Wreath of Laurel in its mouth; and the following inscription—EVTICHVS.—*Fausto omine*. Found in Magna Græcia.
90. Agate. Cameo. Head of Jupiter.
91. Antique Paste. Intaglio. Three Figures sacrificing.
92. Carnelian. Intaglio. Two Heads, supposed to be Marc Antony and Cleopatra. Cinque-cento work.
93. Sardonyx. Antique Intaglio. A Biga, driven by Castor and Pollux. Found in Magna Græcia.
94. Carnelian. Antique Intaglio; inscribed with the following characters — ATACTII. The last letter is a little broken.
95. Carnelian. Intaglio. A Wreath of Flowers, with the characters
96. Carnelian. Antique Intaglio. A Nymph and a Genius. Found in Magna Græcia.
97. Onyx. Cameo. A Sleeping Dog. Found among the ashes in a sepulchral urn at Tarentum.
98. Cyprus Jasper. Antique Intaglio. A Vase, inscribed $\overset{\text{H}}{\text{M.M.}}$ Found in Magna Græcia.
99. Carnelian. Antique Intaglio. A Figure of Bacchus, with Emblems. Found in Magna Græcia.
100. Carnelian. Antique Intaglio. A Figure of an aged Man, with a large Insect on his back; said to be an allusion to the vanity of all human affairs. Beautifully wrought. Found in Magna Græcia.
101. Carnelian. Antique Intaglio. The goddess Cybele seated, holding a Caduceus. Found in Magna Græcia.
102. Onyx. Cameo. Antique. Fragment of a Head of Tiberius.
103. Jasper. Antique Intaglio. A Tripod, with a Cornucopia on each side, surmounted by two Birds, with their beaks meeting. Found in Magna Græcia.
104. Jasper. Antique Intaglio. With Greek and Latin letters of the time of Basilius — AELOV, ACRVROB O'RE'ANABARSEN' MY THRAN.—*The Sun has driven Mithra from his throne with great force:*—that is to say, the Christian religion, under the emblem of

the Sun of Justice, has destroyed the worship of the Gentiles, figured under the character of the deity Mithra, or Mithraic worship.

105. Onyx. Antique Intaglio. A soldier, holding the Head of Pompey. Found in Magna Græcia.

106. Oriental Agate. Cameo. Head of a Faun, seen in front. Cinque-cento work.

107. Nicolo. Antique Intaglio. Cupid seated, playing on a Lyre. Found at Tarentum.

108. Calcedony, with a stratum of Carnelian. Cameo. A Head of Jupiter Ammon. Modern work.

109. Jasper. Antique Intaglio. A Talismanic Figure, with characters at the back—ABPAΓAΞ.

110. Jasper. Antique Intaglio, with these characters—ЄΥΤΥΧΩCΙΛΩЄΗΛC. —*Hone is the happy lover of Hercules.* Or, by another translation—*May you be lucky by the favour of Hercules.* Found in Magna Græcia. At the back is a Talismanic Figure. The jasper is of the most beautiful transparent kind.

111. Carnelian. Antique Intaglio. Two Cupids, and various devices. Found in Magna Græcia.

112. Cyprus Jasper. Antique Intaglio. The Goddess Cybele seated, borne upon the extended arms of a river Nymph.

113. Amethyst. Antique Intaglio. Jupiter seated, a Man on his hands and knees before him. Found in Magna Græcia.

114. Onyx. Antique Cameo. A Fragment of the Figure of a Bacchante. Found at Tarentum.

115. Carnelian. Antique Intaglio. A Grasshopper in a Boat, fishing; a Rabbit behind it. Found in Magna Græcia.

116. Carnelian. Intaglio. A Peacock, and another Bird perched upon the edge of a Vase. Cinque-cento work.

117. Calcedony. Antique Intaglio. Head of a Monster; above it are the following characters, which some believe to be Punic—𐤏𐤋𐤉𐤌. The stone at the back is in the form of the small bone used by the ancients in the game of Tali.

118. Sardonyx. Antique Intaglio. Head of Vertumnus. Found in Magna Græcia.

119. An ancient Scarabæus. Found in Magna Græcia.

120. Carnelian. Antique Intaglio. A Head of Faustina, of beautiful sculpture. Found at Rome.

121. Carnelian. Antique Intaglio. Head of Archytas of Tarentum. Found at Tarentum.

122. Carnelian. Antique Intaglio. A Shepherd, &c. Found in Magna Græcia.
123. Black Jasper. Antique Intaglio. Cupid bending his bow.
124. Onyx. Cameo. Head of Adrian. Modern work.
125. Carnelian. Intaglio. Head of Jupiter. Cinque-cento work.
127. Carnelian. Antique Intaglio. Head of Juba. Found in Magna Græcia.
128. German Agate. Cameo. Head of a Faun.
129. Striped Sardonyx. Antique Intaglio. The Egyptian deity Canopus.
130. Carnelian. Antique Intaglio. A Lion, with the following inscription—
CRATI. VIRS. TANOR.
131. Carnelian. Antique Intaglio. Egyptian Devices. Found at Pæstum.
132. Carnelian. Intaglio, with the following Arabic characters —
Good fortune shall attend Kasem.
133. Carnelian. Antique Intaglio. A Figure of Silenus. Found in Magna Græcia.
134. German Agate. Cameo. A Chimera.
135. Carnelian. Antique Intaglio. A Figure of Victory following Pallas. Found in Magna Græcia.
136. French Breccia. Cameo. A Chimera, with four heads.
137. Carnelian. Antique Intaglio. The horse Pegasus, above him an Eagle, on one side a Sea-Goat, and on the other a Cornucopia.
138. Pietra di Bagno. Cameo. A Bacchante. Cinque-cento work.

The following Gems do not form part of the Collection of the Archbishop of Tarentum, but came principally out of the Braschi Collection at Rome.

139. Calcedony. Cameo. Head of the Emperor Tiberius.
140. Onyx. Cameo, on both sides. On one side, a Theatrical Mask, and on the other Figures of Æsculapius and Hygeia.
141. Carnelian. Intaglio. A Figure of Bacchus, with a Tiger.
142. Onyx. Cameo. Head of Minerva, with the Helmet of Bellona. Modern, by Girometti.
143. Antique Pasta. Cameo. Head of Minerva.
144. Onyx. Cameo. Head of Ajax. By Pickler.
145. Carnelian. Intaglio. Head of Lucius Junius Brutus.

116. Onyx. Cameo. An unknown Head of a Female, found in the ancient City of Sulcis, now St. Antioco, in Sardinia.
147. Spinelle. Intaglio. The Theban Sphynx: the Seal of Julius Cæsar and Augustus. It has the following inscription -ΥΕΡΦ. The whole is surrounded by a Serpent, with its tail in its mouth, as an emblem of eternity
148. Calcedony. Cameo. Head of Alexander the Great.
149. Onyx. Cameo. A Scenic Mask.
150. Onyx. Cameo. A Scenic Mask.
151. Onyx. Double Cameo. A Mask on each side.
152. Onyx. Cameo. A Mask.
153. Onyx. Cameo. A Mask on each side.
154. Onyx. Cameo. A Mask.
155. Onyx. Cameo. A Mask.
156. Calcedony. Intaglio. A Head of Cato.
157. Sardonyx. Intaglio. A Battle; several Figures.
158. Onyx-Calcedony. Cameo. An unknown Head.
159. Onyx-Calcedony. Cameo. A Head of Juno.
160. Carnelian. Intaglio. Head of Matidia, the Wife of Trajan.
161. Carnelian. Intaglio. Head of Corinna, a Greek Poet.
162. Onyx. Cameo. A Lion. Found in the Temple of Minerva Medica, near Rome.
163. Onyx. Cameo. A Scenic Mask.
164. Onyx. Cameo. A Mask on each side.
165. Onyx. Cameo. A Scenic Mask.
166. Onyx. Cameo. A Dog sleeping.
167. Carnelian. Intaglio. A Head of Hyphicrates, a Grecian General.
169. Hyacinth. Intaglio. Apollo, with a Lyre.
170. Calcedony. Cameo. Head of Germanicus, the Nephew of Tiberius.
171. Nicolo. Intaglio. Head of the Poet Corinna. Found at Lipari.
172. Onyx. Antique Intaglio. A Figure of Victory, with the Palladium in one hand, a Shield in the other, and a small Tripod at her feet.
173. Onyx. Cameo. Two Dancing Nymphs.
174. Carnelian. Intaglio. A Scarabæus, with the following inscription —ΑΥΛΙ: a Dagger above it, and some other devices.
175. Carnelian. Intaglio. A Scarabæus: a Stag on the reverse.
176. Onyx. Cameo. An unknown Head.
177. Carnelian. Intaglio. A Goat.
178. Onyx. Cameo. Achilles mourning the death of Patroclus.
179. Carnelian. An Egyptian Scarabæus.
180. Onyx. Cameo. St. George and the Dragon.

181. Carnelian. Intaglio. An Egyptian Scarabæus.
182. Calcedony. Cameo. A Faun making an offering.
183. Jasper. Intaglio. An unknown Head.
184. Malachite. Cameo. Bacchus and Ariadne.
185. Calcedony. Intaglio. A Horse.
186. Carnelian. Intaglio. A Warrior.
187. Amethyst. Intaglio. Figure of a Female.
188. Onyx, two strata. Cameo. Head of the Emperor Claudius.
189. Onyx. Cameo. The Statue of Isis, carried in procession.
190. Carnelian. Intaglio. A Wreath.
191. Black Quartz. Intaglio. A Scarabæus.
192. Jasper. Intaglio. An Ancient Scarabæus.
193. A small Figure of Diana, with two Dogs, in Gold enamelled. Found in the Island of Lipari.
194. Turquoise. Intaglio. Ancient Scarabæus.
195. Carnelian. Intaglio. An Egyptian Scarabæus.
196. Amethyst. Intaglio. A Sphynx.
197. Breccia. Cameo. A Lion.
198. Carnelian. Intaglio. Hercules in repose. A Scarabæus.
199. Carnelian. Intaglio. A Sphynx and a Lion. A Scarabæus.
200. Carnelian. Intaglio. Sagittarius. A Scarabæus.
201. Carnelian. Intaglio. A small Figure. Found at Syracuse.
202. Carnelian. Intaglio. A Scarabæus.
203. Carnelian. Intaglio. A Cow. A Scarabæus
204. Carnelian. Intaglio. A Scarabæus.
205. Carnelian. Intaglio. Head of a Bacchante.
206. Carnelian. Intaglio. Head of Cleopatra.
207. Sardonyx. Cameo. Fragment of a Head of Caius Cæsar, Nephew of Augustus. Greek sculpture.
209. Semi-Opal. Intaglio. A Lion.
210. Hyacinth. Intaglio. Diomede carrying off the Palladium.
211. Onyx. Intaglio. A small Figure. Found at Lipari.
212. Carnelian. Cameo. Head of Caracalla.
213. Onyx. Cameo. Head of Antinous.
214. Semi-Opal. Cameo. Head of Sappho.
215. Calcedony. Antique Intaglio. A Figure of Jupiter seated: an Eagle at his feet.
216. Nicolo. Cameo. Head of Virgil.
217. Carnelian. Intaglio. A Bull in the act of butting.
218. Carnelian. Intaglio. A Female Figure, representing Plenty.

219. Nicolo. Cameo. An unknown Head.
220. Onyx. Cameo. Head of the Emperor Vitellius.
221. Jasper upon Calcedony. Cameo. Head of Jupiter Capitolinus.
222. Malachite. Cameo. Head of Ajax.
223. Carnelian. Intaglio. Two Figures sacrificing at a small altar to a Deity seated at the top of a column.
224. Calcedony. Cameo. A Head of Medusa.
225. Sardonyx. Intaglio. A Figure of Mercury.
226. Carnelian. Cameo. A Scenic Mask.
227. Onyx-Calcedony. Cameo. Head of Medusa. Ancient Greek sculpture.
228. Onyx. Intaglio. A Lion.
229. Amethyst. Intaglio. A Cow. Found in the Island of Lipari.
230. Nicolo. Cameo. Head of Flavia Domitilla, Wife of the Emperor Flavius Vespasian.
231. Carnelian. Intaglio. A Female with a Vase. Found at Gaeta—1829.
232. Onyx, on a base of Carnelian. Cameo, with the following inscription—HAVE SPIRITE. Found in a Vase cemented in a stone Sarcophagus in the centre of the Byrsa or Citadel of Carthage.
233. Nicolo. Cameo. Head of Prusias, King of Bithynia.
234. Onyx. Intaglio. Head of Minerva.
235. Onyx. Cameo. A Sacrifice: four Figures at an Altar.
236. Calcedony. Intaglio. A Head of Lucretia.
237. Nicolo. Cameo. Head of Priam, King of Troy.
238. Onyx. Intaglio. The Crucifixion. Cinque-cento work.
239. Sardonyx. Cameo. Head of Isis.
240. Sardonyx. Intaglio. Head of Livia, as Ceres.
241. Onyx. Cameo. A Winged Genius. Cinque-cento work.
242. Hyacinth. Intaglio. A Head of Julius Cæsar.
243. Onyx. Cameo. A Scenic Mask.
244. Carnelian. Intaglio. The Head of Tolus, discovered in digging the foundations of the Temple of Jupiter Capitolinus. Græco-Etruscan work.
245. Onyx. Cameo. The Genius of Comedy.
246. Nicolo. Cameo. A Warrior in a Chariot with Two Horses.
247. Onyx. Intaglio. The Genius of Comedy, with a Mask.
248. Intaglio. Venus triumphant over Mars. Antique Ring, found near Rome.
250. Onyx. Cameo. Head of Isis.
251. Onyx. Cameo. Head of Augustus.
252. Onyx. Cameo. Head of Vespasian.
253. Onyx. Cameo. Head of Mecænas.
254. Onyx. Cameo. Head of Titus.

255. Onyx. Cameo. Head of Otho.
256. Onyx. Cameo. Head of Cicero.
257. Onyx. Cameo. Head of Caius Caligula.
258. Onyx. Cameo. Head of Octavius Augustus.
259. Onyx. Cameo. Head of Julius Cæsar.
260. Onyx. Cameo. Head of Nero.
261. Onyx. Cameo. Head of Seneca.
262. Onyx. Cameo. Head of Socrates.
263. Onyx. Cameo. Head of Tiberius.
264. Onyx. Cameo. Head of Vitellius.
265. Onyx. Cameo. Head of Claudius.
266. Onyx. Cameo. Head of Galba.
267. Onyx. Cameo. An unknown Head.
268. Carnelian. Intaglio Antique. A Female Figure, representing Peace with a Cornucopia, and holding a small Figure of Justice with Scales.
269. Onyx. Cameo. Four Figures: the Head of Pompey presented to Julius Cæsar.
270. Onyx. Cameo. A Roman Soldier before a Female Figure representing the City of Rome.
271. Calcedony. Antique Intaglio. The Egyptian Thoth (Hermes Trismegistus), with the attributes of Mercury: probably of the era of the Seleucidæ. Found at Askalon in Syria.
272. Calcedony. Intaglio. Galatea. Modern work, by Pickler.
273. Ring of a Roman Knight. Found with a Skeleton upon the Field of Cannæ. A.D. 1818.
274. Ring of a Moorish King. Found in a Tomb at Grenada.
275. An old English Ring, with an Image of a Saint, probably St. Barbara.

Between the two cases which contain the above cameos and intaglios is a Chronometer made by Mudge as a companion to that for which he received the Parliamentary reward of five thousand pounds: this time-piece was formerly the property of the Duke of Marlborough. On this north side of the room are also two smaller Windows, decorated similarly to the large one, with Bookcases beneath them; and attached to the piers between these windows are cabinets, the doors of which are decorated with a view of the Court of Chancery; another of the Court of King's Bench; a Design for a Sepulchral Church; and a view of the interior thereof. Within the cabinets are two large drawings of the Temple at Tivoli, made in Rome in 1779, from actual admeasurements:

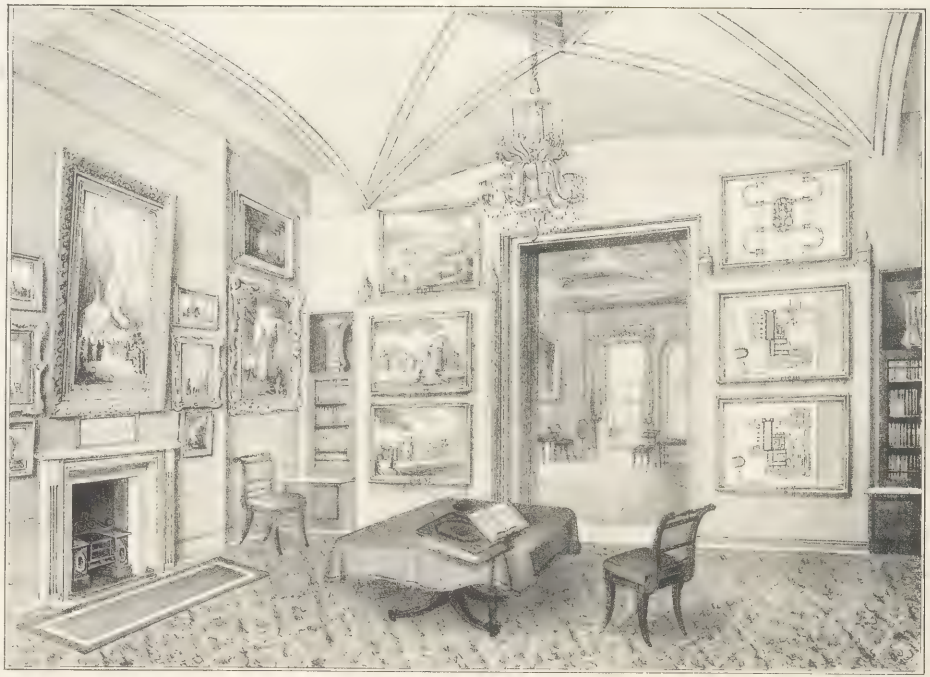
over one of these drawings is a perspective view of the line of approach for his Majesty from Old Palace Yard to the Scala Regia; and over the other a perspective view of the Royal Gallery, leading through the Painted Chamber into his Majesty's Robing-room; both of which were completed in 1823.

At the east end are, a picture by George Jones, R.A., representing the Royal Procession at the Opening of the New London Bridge, in August 1831; two Sketches made at the Coronation of William the Fourth and Queen Adelaide, by the same Artist; two views of Indian subjects, by William Daniel, R.A.; the Cave of Despair, from Spenser's Faery Queen (b. i. cant. ix. st. 35, &c.), by C. L. Eastlake, R.A.; a picture by W. Hilton, R.A., of Marc Antony reading the Will of Cæsar; a small painting by Ruysdael; a drawing of Trees in Mr. Lock's park at Leatherhead, by the late George Barrett, R.A.; a view of the Ante-room to the Sculpture Gallery of Sir Francis Chantrey, R.A.; and a view of the Interior of the Mausoleum at Dulwich College.

At the residence of the late Sir Francis Bourgeois,* in Charlotte Street, Portman Square, a mausoleum was some years since constructed from my designs, to the memory of Mr. and Mrs. Desenfans, from whom Sir Francis had inherited a splendid collection of pictures. At his death (Jan. 8, 1811), he bequeathed this collection to Dulwich College, with funds to defray the expense of erecting and maintaining a gallery for their reception, and a mausoleum similar to that in Charlotte Street, to be connected therewith. In the centre of the picture-gallery, as originally constructed, was an arched opening, looking into the chapel and sepulchral chamber, connecting together the two parts of the structure, according to the intention of the liberal testator, and adding to the importance of the whole. This opening is now filled up by a door; but if the upper panels were of glass, the original intention would be accomplished, the perspective would be considerably increased, and a view given (which can now only be seen when the door is open) of the three sarcophagi wherein are deposited the remains of Sir Francis and of Mr. and Mrs. Desenfans. The unusual mode of sepulture here adopted, when thus contemplated, influenced by the associations that naturally arise in the mind, is calculated to produce in the spectator a sentiment of solemn awe and deep respect.

Every part of the edifice was intended to have been warmed and ventilated in the most efficient manner; but it is to be regretted that only a portion of this plan has been carried into effect, to the daily increasing injury of the mausoleum, and other parts of the structure.

* For a biographical account of this Artist, see Bryan's Dictionary of Painters and Engravers, p. 666, vol. xxiv. of the illustrated edition.



On the south side of the room, in the recesses, are bookcases; and on each side of the folding doors are cabinets similar to those on the opposite side of the room. Within that to the right are drawings of a design for extending the North Front of Westminster Hall, including the New Law Courts; views of the Picture Gallery and Mausoleum of the late Sir Francis Bourgeois, at Dulwich; a design for a Royal Palace; and a bird's-eye view shewing the arrangement and construction of some of the principal vestibules and offices in the Bank of England. The left-hand cabinet contains a group of designs for Churches; a view by lamplight of the New Masonic Hall attached to Freemasons' Tavern; a design for the Board of Trade and Privy Council Offices, shewing the Interior of the Council Chamber and the Entrance in Downing Place; and a copy of the original design for a Triumphal Bridge.

Over these cabinets is a Design for a British Senate-house, composed at Rome in 1779, without regard to expense, or limits as to space, in the gay morning of youthful fancy, amid all the wild imagination of an enthusiastic mind, animated by the contemplation of the majestic ruins of the sublime works of imperial Rome. Contrasted with this composition, on the doors of the cabinets is a Design for a New House of Lords, made in 1794, agreeably to an order of the House of Lords, and sanctioned with the approbation of their Lordships: four interior views of this design are placed in the opposite cabinets.

Plate XXXIV. Figures 1 & 2.

Plate XXXIV. Figures 3 & 4.

In this design, the houses in Old Palace Yard were to be taken down; the area enlarged, for the accommodation of the members of the two Houses of Parliament, and to increase the splendour of the city of Westminster, by opening to the public view Westminster Abbey Church, the Chapter-house, the Cloisters, and other ancient buildings adjoining. One of the approaches into the new structure was to be through Westminster Hall, the Court of Requests, the Painted Chamber, and a spacious new Vestibule; and these rooms were to be decorated from time to time with sculpture and painting. It was also originally suggested to finish the INTERIOR of these rooms, and indeed of every part of the building, in the style of the ancient architecture of England; but the idea was relinquished, chiefly in consideration of the unfitness of that manner of building for the purposes of public speaking, and the enormous expense and great delay that would have attended its execution.

This design was submitted officially at different times to the Lord Chancellor, to

the Lords Commissioners of His Majesty's Treasury, and likewise to many other Noble Lords, whom I attended by the Lord Chancellor's direction; and such alterations and improvements having been made in them as had been suggested from time to time, the designs were inspected by the Prince of Wales, by their Royal Highnesses the Dukes of York, Clarence, and Gloucester, and finally the Lord Chancellor directed me to take his Majesty's pleasure on them; for which purpose I was officially commanded to attend at Windsor Castle, where I had the honour of being most graciously received. His Majesty having examined the designs with great attention, expressed his approval of them, particularly of the idea of enriching the approaches with painting and sculpture, to commemorate great public actions and distinguished talents, instead of placing such testimonials of national gratitude in Westminster Abbey Church, already crowded with sepulchral monuments. This circumstance was a peculiar gratification to me, as I flattered myself it might, at some future period, form the foundation of a great national establishment for the encouragement of the Fine Arts. The entrance into the House, in the centre of the new building, through the Scala Regia, decorated with colossal statues of our ancient monarchs, also attracted his Majesty's particular attention, and was honoured with flattering expressions of approbation.

The plans having received the royal sanction, I now considered them finally settled. On my return from Windsor, I reported to the Lord Chancellor his Majesty's approbation of my designs, which his Lordship directed me immediately to communicate to Lord Grenville (one of the Lords Commissioners of the Treasury). I had the honour of waiting on Lord Grenville accordingly, when his Lordship again examined the plans, and expressed his approval of them, regretting that in the present state of the country it would be inexpedient to commence the works, and that they must therefore be delayed.

This postponement was, I am free to confess, a severe disappointment to me: but it nevertheless served to increase my zeal, and led me to consider what improvements I could make in my plan, and thence, with a feeling that it would eventually be required, to complete the whole mass of building connected with Westminster Hall, so as to isolate that magnificent edifice as much as possible, and to make the new buildings one connected pile. With these ideas, I composed another design, embodying the former, in which the same line of front, next New Palace Yard, is preserved as traced out by the buildings erected in the time of Queen Elizabeth.

Plate XXXIV. Figures 5 & 6.

Nothing further came to my knowledge on this important subject until the 18th Dec. 1798, when I had the satisfaction of receiving a letter from Mr. Cowper, the Clerk-assistant to the House of Lords, directing me to send the plans for the new House to the Right Honourable Lord Grenville; and I had the honour again to attend his Lordship with all the drawings made by me for that purpose, as far as they related to the House of Lords. His Lordship re-examined them with great attention, repeated his approbation in the most flattering terms, and desired me to leave them. Some time after this interview, my drawings were returned to me, having been several months in the possession of Mr. Wyatt, who, on the death of

my much-lamented friend Sir William Chambers, in 1796, had been appointed Surveyor-General of his Majesty's Works, and considered himself entitled, by the rights of his patent, to be consulted on all plans and designs for public works. My official authority for the designs I made will, however, be seen by reference to the Journals of the House of Commons of the 9th July, 1789; to Mr. Secretary Long's letter from the Treasury, of 26th August, 1793; and to the Journals of the House of Lords of the 23d and 30th June, 1794.

Shortly afterwards, viz. in 1800, the Surveyor-General converted the Court of Requests into a temporary House of Lords, and the surrounding old houses into communications thereto, and accommodations for the officers of the House, and the numerous other individuals who have occasion to attend their Lordships. The exterior of these buildings formed the front of the House of Lords, and was decorated in the modern Gothic style. On the death of Mr. Wyatt, the Board of Works was abolished, and an Office of Works substituted in its place, with a Surveyor-General (Colonel Stephenson) at its head, and three attached Architects, to whose care were consigned all the royal palaces and national buildings of the metropolis, divided into three departments. Hampton Court Palace and the buildings in Westminster were placed under my superintendence, with instructions to survey them twice in every year, and to report their state of repair. On surveying, accordingly, the temporary House of Lords and the Gothicised front, next Old Palace Yard, into which the old buildings above alluded to had been converted, it was discovered that the exterior of these buildings, as well as the floors, roofs, and internal divisions into rooms, were constructed chiefly of timber covered with plaster. I therefore apprehended, and frequently stated, that should a fire happen amid such a vast assemblage of combustible materials, the Houses of Lords and Commons, the Painted Chamber, and Westminster Hall, together with all the surrounding buildings, would be exposed to almost certain destruction. The passages and rooms, moreover, were narrow, gloomy, and unhealthy; and the accommodations very insufficient; which, together with the want of security from fire, appeared to me to be objects of vital importance, calling loudly for revision and speedy amendment. To prevent the subject from being forgotten, I subsequently made plans,* shewing how all these dangers and defects might be remedied. These suggestions were not attended to; and on the 16th October, 1834, all my fears and apprehensions were realised by a fire breaking out in those very "lath and plaster" rooms which had been the source of my anxiety, totally destroying the Houses of Lords and Commons, the Painted Chamber, and other ancient buildings, and placing Westminster Hall in imminent danger.

I cannot conclude my observations on this subject without remarking, that from 1779 to 1833, my anxious attention has been directed, at different times and under various circumstances, to making designs for the two Houses of Parliament, the Law Courts, the Record Offices, and the other buildings surrounding Westminster Hall, many of which have been carried into effect. On the walls of this house, and in portfolios, some hundreds of these designs may be seen — many of them, in their

* See Designs for the New Law Courts (1827); and Designs for Public and Private Buildings (1829).

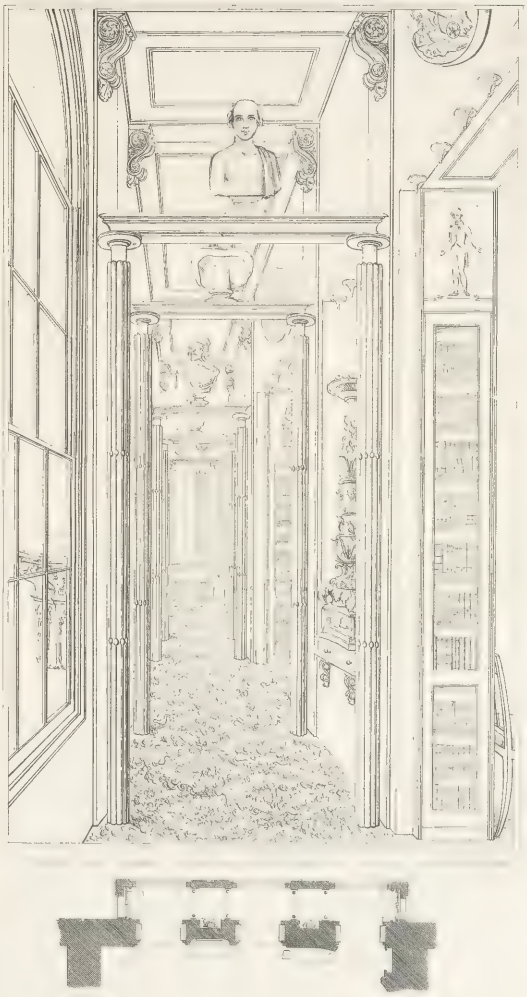
results and associations, the sources to me of infinite delight, and others of bitter mortification. More particularly, as I have shewn, I had to submit to the disappointment of my long-cherished hopes of erecting a new House of Lords; — of restoring St. Stephen's Chapel to its ancient magnificence and splendour; — and of embellishing the lofty walls of Westminster Hall, the Painted Chamber, the Court of Requests, and the House of Lords, with colossal sculpture, historical pictures, busts, and relievos, commemorating the glorious achievements of our naval and military heroes, and the splendid talents of our senators; hoping by such testimonials of national gratitude to call forth the sublimest conceptions of the talented Artists of the United Kingdom, in the production of works which might serve as perpetual sources of excitement to future deeds of glory and renown, and form a series of exemplars for the cultivation of British Art, till that awful moment when

> "The cloud-capt towers, the gorgeous palaces,
> The solemn temples, the great globe itself,
> Yea, all which it inherit, shall dissolve;
> And, like *the baseless fabric of a vision*,
> Leave not a rack behind."

THE SOUTH DRAWING-ROOM (32).

The Ceiling is formed in domical compartments and flat surfaces, enriched with a variety of Architectural decoration. At the east end are Portraits by the late W. Owen, R.A.; and at the west end are a Print from the portrait in the dining-room by Sir Thomas Lawrence; a Portrait of Mrs. Soane, by John Jackson, R.A.; and the Royal Academy Diplomas of Associate and Academician. This end of the room makes an obtuse angle with the south side, to mask which irregularity it is made circular, and variety and convenience thereby produced.

According to the original construction, this room was lighted from the south by three large windows opening into a loggia, commanding views of the gardens of Lincoln's Inn Fields, and decorated with Pillars, Busts, and Statues of eminent persons: this loggia has since been enclosed, and now forms a Gallery (33) extending the whole length of the room. The ceiling is formed in compartments, and the panels are enriched with Roses from the antique, and other Architectural decorations. Between the apertures are two recesses, in which are Casts
Plate XXXV. from antique Candelabra, in the Museo Vaticano. Over these apertures, connecting the gallery with the drawing-room, are Basso-relievos from the antique,



typical of the Morning and Evening of Life, with other subjects. The boxings in which the shutters were formerly placed are filled in with bookcases, containing a variety of general and miscellaneous literature, amongst which are complete sets of the works of Rousseau, Molière, and De Foe, Camden's Britannia, and Médailles sur les principaux Evénements du Règne entier de Louis le Grand, avec des Explications Historiques. Over these bookcases are the bust of a Bishop; and the first sketches for the marble statue of Sir Joshua Reynolds, in St. Paul's Cathedral; for the statue of John Philip Kemble, in Westminster Abbey, representing him in the character of Cato, with Plato's treatise on the Immortality of the Soul in his hand; and for the statue of William Pitt; a small finished model of the statue in the India House of the Right Hon. Warren Hastings; and the first sketch of a marble statue, sent to Calcutta, of the Marquess Hastings.

In the windows at each end are specimens of ancient painted glass; and under them are mahogany glazed cases containing a series of the Napoleon Medals, formerly in the possession of the Empress Josephine. The case at the west end also contains a Diamond Ring, presented to me by Prince Lieven, from His Imperial Majesty the Emperor of all the Russias; the Silver and Gold Medals of the Royal Academy; and the Gold, Silver, and Bronze Medals presented to me by the British Architects, as a mark of their approbation of my professional conduct; together with the original study for the Medal, in wax, for which I am indebted to the kindness of that distinguished medallist, William Wyon, R.A.; and the die in which they were struck, presented to me by the Committee.

This spontaneous and extraordinary testimonial of liberal feeling towards me, on the part of the British Architects, has made so deep an impression on my mind, that I cannot resist the pleasure of recording in this place some of the details.

In the months of February and March 1834 the following announcement appeared in print:—

TESTIMONIAL TO SIR JOHN SOANE.

The essential services rendered by Sir John Soane to Architecture, by his personal example during a long period of honourable professional practice, and by the precepts contained in his Lectures delivered before the Royal Academy, appear to many members of the Profession to claim some mark, in the face of all Europe, of the sense entertained by the Profession generally, of the character of this eminent Architect; of the generous zeal with which he has formed his splendid Museum of ancient and modern fragments and models, and his fine Library; and more particularly of his noble gift of this Collection to the Nation.

It is therefore intended to strike a Medal, bearing on the obverse a portrait of Sir John Soane, after the well-known bust by Francis Chantrey, Esq. R.A., and on the reverse some portion of his favourite work, the *Bank of England*, encircled by an appropriate inscription.

The dies will be sunk by W. Wyon, Esq. A.R.A., Chief Engraver of His Majesty's Mint. A gold impression is to be presented to Sir John Soane, a silver one will be forwarded to each of the Academies in Europe and America,* and a Medal in bronze will be given to every Subscriber.

The Committee appointed to carry this proposition into effect, anticipate in full confidence a list of Subscribers, at a Guinea each, amply sufficient to cover all the expenses incidental to this interesting occasion; enabling them to raise an imperishable monument to the character of Sir John Soane, and to diffuse his fame and the reputation of the British school throughout the world.

The Committee having completed their arrangements, Tuesday, the 24th March, 1835, was appointed for carrying into effect their kind intentions. The presentation commenced by Mr. Kay, on the part of the Committee, stating to the company, that his Royal Highness the Duke of Sussex had been graciously pleased to communicate to them his regret at not being able, from the state of his sight, to comply with their wishes to take part on the occasion; and adding, that it was his intention to address a letter to me also. It being intimated to Mr. Kay that this letter had been received by me, that gentleman requested permission to read it:—

My dear Sir John, *Kensington Palace, March 24th*, 1835.

I cannot allow this day to pass without congratulating you on an event which must prove so honourable to yourself, and gratifying to your friends and admirers, amongst

* The effect of the bronze impression being considered superior to that of the silver one, this intention was subsequently changed, and the better impression sent.

which number I trust I may be considered as one not the least attached to you. Having had the happiness of knowing you for many years, no one can be a fairer judge of your merits, as well as of your claims to the gratitude of the public, than myself. The munificent present to the nation of your Collection, purchased out of a fortune the fruits of your own industry and economy, can never be forgotten as long as Old England remains England; and when, in addition to this observation, I recollect that your first introduction into the Profession of which you are so bright an ornament at the present hour, was under the immediate protection of my revered Royal Father, I cannot but feel the greatest delight at the fresh mark of esteem intended to be conferred upon you this day by a numerous body of the Architects of Great Britain.

These are the events which will be numbered in the chronicles of our country as proud testimonials and lasting monuments of your worth and industry. That the present valuable distinction may prove the precursor of future honours, is my sincere wish; and that you may possess health for many, many years to enjoy them, is my most fervent prayer.

Although I do not complain of the want of sight with which it has pleased the Almighty to visit me for a time, yet I cannot refrain from expressing to you in writing my regret at being thus prevented from presiding over so respectable a meeting as the one convened on the present occasion, and from witnessing the warm reception with which you will be greeted this day.

Believe me, my dear Sir John,

Your sincere admirer and well-wisher,

AUGUSTUS FREDERICK.

Mr. Thomas L. Donaldson, another member of the Committee, then read the following address:—

Sir John Soane,—The Architects of England have long been conscious how much your example has stimulated the exertions of those who have succeeded you,—how importantly the precepts contained in your Lectures have tended to improve the taste of the present generation,—how honourably you have distinguished yourself through a long period of high professional practice,—with what unbounded liberality and taste you have collected this superb Museum of Antiquities, and this choice Library of works of Art, Science, and general Literature. Aware also of the generosity with which you have made provision, by a legislative enactment, to secure and perpetuate these benefits, to the promotion of public taste and to the furtherance of professional improvement, they have determined to prove, in the face not only of this country, but of all Europe, that they are not insensible to those qualities which so eminently distinguish you as an individual and as an Artist. Anxious to testify their respect for a man of genius, and one professing the same Art as themselves, it was in vain for them to think of princely magnificence or superfluous luxury. They determined to honour Art by Art; and, by producing a work executed by the most eminent medallist of this country, in his best style, to prove, that those feelings which have ever animated *you* have produced in *them* a corresponding sentiment; giving rise to a production which shall worthily hand down their respect for the name of Soane to the latest posterity, and carry it to the most distant climes. On this occasion they feel that they only do you an act of justice.

In the contemplation of this tribute of respect, it has been impossible to withstand the solicitations and claims of your numerous friends and admirers, who, although not members of the Profession, would not be denied the gratification of taking part in this memorial. The Committee (consisting entirely of Architects), therefore considered themselves justified in yielding to the feeling so generally and so strongly urged, and consented to receive the names of such persons as Subscribers to the Medal. It would have been selfish to have limited the gratification; and they thought this circumstance would not render the offering less grateful to your feelings.

In the list of contributors which they now have the satisfaction of handing to you, they are proud to call your attention to the name of a Prince of the Blood, His Royal Highness the Duke of Sussex, President of the Royal Society,—a name which at once stamps the propriety of this tribute, and is a guarantee of the worth it is intended to honour. Nor less gratifying must it be to you to notice, that the Governors and Directors of the Bank of England, whose Architect you were during so long a period, have contributed most munificently to this object, and thus proved the respect in which they hold the honourable and zealous services of him who has, in their building, produced one of the most magnificent and important monuments of the metropolis. It would ill become, Sir, the present occasion, and be painful to the delicacy of your feelings, were the Committee to dwell on the other numerous works with which you have embellished this capital. Posterity will do ample justice to your eminent talents, and approve the act which is designed to grace your declining years.

The present meeting is one of the most interesting circumstances connected with Architecture that has ever occurred in this country: those who pursue the Art as a Profession, and those who esteem the Art for its important influence upon the wants, the comforts, and enjoyments of the civilised world, are here assembled to evince the high regard in which they hold the most eminent living Professor of this noble branch of Art in England. The "Io triumphe" of victory is sung to greet the conqueror from the field of war; the wreath of laurel is twined to shade the poet's brow; the monument is raised to preserve the memory of the statesman,—but here the lovers of Architecture are met, less ostentatiously, to pay a homage, well merited, to the talent, the unwearied perseverance, the distinguished generosity, and unspotted honour, of her Professor. And they who cultivate the Art with a zeal derived from his example, and an integrity which he has ever studiously inculcated, come, with the regard that is so justly his due, to shed a halo of glory around the venerable front of him, whose last days merit all the satisfaction which it is possible to receive from a professional life embracing more than twelve lustres, and unspotted by the slightest imputation.

Your pupils, Sir, your admirers and friends, as well as the Profession generally, sincerely hope that you may be spared many years to enjoy the remembrance of this day, and to reap the fruits of a life so honourably spent—so eminently and so generally useful.

Sir Jeffry Wyatville, in the absence of his Royal Highness, then presented to me a case containing a Gold, Silver, and Bronze impression of the Medal, accompanying it with some very flattering remarks. In return for so much honour, which affected me more than I had even anticipated, I could hardly select words to tell my kind friends, that, convinced of my inability to give utterance to my feelings, I had, with the assistance of my friend Mr. Bicknell, committed my sentiments to paper, which that gentleman then read:—

Gentlemen,—In the anxiety which I experience from a desire to offer you, in terms commensurate with my gratitude, my thanks for the unprecedented honour which you have this day conferred upon me, I have painfully discovered how feeble and inadequate is the voice to give utterance to the deeper feelings of the heart.

But there are occasions when the faltering tongue is more expressive than eloquence; and the apprehension which at this moment overwhelms me, of doing injustice to my own feelings, or to your unexampled kindness, might well induce me to seek a refuge from embarrassment in silence.

I trust, then, simply to your indulgence to judge of the sincerity and depth of my acknowledgments, by the gratification which you will yourselves experience in thus gilding the close of a long professional existence with a reward so bright, so welcome, and so honourable.

The life of an Architect has its peculiar sunbeams and its peculiar shadows. In the latter, the clouds and shadows of his horizon, may be classed the dissatisfaction which sometimes arises from his zealous opposition to the fancies of his employer, or from the perversion of his own well-considered designs, in forced submission to the false taste of some influential patron. In the former, the sunbeams of his professional meridian, he reckons the proud pre-eminence of the noble science in which his thoughts and studies are embosomed,—a science which shall be coeval with the glories of the civilised world, and which may raise upon one and the same imperishable monument his own and his country's honour.

And while I may indulge the flattering anticipation that some of our national buildings may be associated with the mention of my humble name, although it be only in after-times, when I can be no longer awakened to renewed and improving exertions by the critic's counsel, nor be animated by his approbation, I can realise a rich consolation now, for many disappointments, in the honourable testimony of regard and esteem with which you have, this day, so feelingly presented me.

If my best wishes for the health and prosperity of every one of my present and absent friends be acceptable to them, it is from the deepest, the sincerest, the warmest feelings of a grateful heart that I now offer them.

If it be any gratification to them to know that they have made this day amongst the happiest of my life, they will accept my earnest assurances of the pride as well as pleasure with which I acknowledge their paramount kindness.

And if there be any man living who would not feel an honest pride in having his professional character recorded by a Medal so perfect as a work of Art, and in receiving this mark of gratifying distinction from the spontaneous approbation of a body of gentlemen so eminent and influential in the ranks of Science, and in its presentation by the hands of an Architect so deservedly distinguished by the patronage of successive monarchs, and in its being accompanied by the gracious and condescending testimonial from his Royal Highness the Duke of Sussex,—I envy not that man his philosophy, as I assuredly do not partake of his insensibility.

With the hope of inducing others hereafter to contribute to the comforts of our less successful brethren, I shall arrange, in commemoration of this day, that the trustees of this now National Museum shall annually distribute in this place one hundred and fifty pounds amongst our distressed Architects, their widows, and their children.

Once more I beseech you to receive my warmest and sincerest thanks.

Further to shew my grateful feeling to the Profession for this high mark of their esteem, and to promote the usefulness of two institutions which have for their object the cultivation and improvement of Architecture, I presented, half in my own name, and half in the name of my grandson, £250 to the Architectural Society, and £750 to the Institute of British Architects, which sum that Society proposed to appropriate to the institution of a Medal (to be called the Soane Medal) to be presented annually for some matter connected with Architecture. To each of these societies I stated, that I could have wished, for the sake of Architecture and its interests, that I might have combined in one offering the separate donations for one great object; and, knowing that moral combination is strength, I also expressed a hope that the day was not distant when the union of the two institutions might be accomplished, as well for their mutual advantage, as for the promotion of their ultimate objects.

To the very kind and gracious letter of his Royal Highness the Duke of Sussex I addressed the following answer:—

Sir, *Lincoln's Inn Fields, March* 25, 1835.

I beg leave to offer to your Royal Highness my dutiful thanks for the very kind and most flattering letter which you did me the honour to write to me on the 24th instant, upon the occasion of a Medal being presented to me.

Deeply as I feel impressed with the distinction conferred upon me by the Architects of England on that day, the remembrance of it will be greatly endeared to me, as its happiness was eminently promoted, by the gracious expression of approbation bestowed upon me by so illustrious a branch of the Royal Family.

May I be permitted to thank your Royal Highness also for having reflected upon me anew the high honour associated with the mention of my having been patronised by a monarch so beloved and revered as his late Majesty King George the Third.

It is my fervent hope that it may please the Almighty speedily to restore your Royal Highness to the full blessing of sight for a prolonged life of health and happiness, in your enjoyment of which the country at large, and myself individually, feel so deep and grateful an interest.

I have the honour to be, Sir,

With great respect,

Your Royal Highness's most obedient, humble servant,

JOHN SOANE.

To His Royal Highness the Duke of Sussex,
&c. &c. &c.

On ascending the staircase, let not the gay and light-hearted, if they are also the observing and intellectual, expect

"To trip it deftly as they go;"

for it is certain they will be arrested at almost every step by one or other object of interest or subject of contemplation. A small but exquisite sculpture of the archangel Michael transfixing with his spear that rebellious being who was erst "Lucifer, son of the Morning," brings Milton and his peerless poem before us, which we in a short time exchange for the humours of Shakespeare in one of the most ludicrous scenes he ever painted.

We next stop at the recess consecrated to his memory, and there cease to smile, though we are not called upon to sigh; for veneration of his stupendous genius, and "thick-coming memories" of all that he has taught us to feel and to know, "possess us wholly." Before our eyes is a cast from that monument which calls itself "the true effigies of William Shakespeare." We have seen many portraits of him, and think that a head more calculated to convey the idea of mental power —features more expressive of benevolence, penetration, and energy—than those of our great poet, will scarcely be found in any actual representation of human nature, at that period of life when he was removed from the world he adorned.

Every thing in this recess is in keeping with the sentiment inspired, of honouring the memory and increasing the fame of Shakespeare. The beautiful paintings by Howard, the drawing by Westall, the window of ancient paintings, and the cherubs surrounding the ceiling, render it altogether a shrine worthy of him whose glorious name it bears, and whose benign countenance,

"With courteous action,
Dismisses us to more removed ground."

Passing a beautiful Mercury,

"Now lighted on a heaven-kissing hill,"

and the "father of men," by Baily, prostrate in the first agony of conscious sin and overwhelming remorse, a fine bust of Sir William Chambers, and many other exquisite works of Art, we enter the front drawing-room, and dwell with pleasure on the Architectural novelty presented in the loggias, which have the singular effect of making the room look larger, at the same time that an elegant individuality of character is imparted to the place, and considerable space obtained for the display of beautiful painted glass, various basso-relievos, bookcases stored with general literature, and what must be held of great attraction, a collection of medals struck in honour of Bonaparte, once in the possession of the Empress Josephine.

The series of medals here displayed are not quite complete; but there is a charm in their imperfection which renders the deficiency more valuable to the mind endued with sensibility than the bronzes could have been. It appears, that where the record of her husband thus given was connected with circumstances in her own opinion indicative of blame, the still fondly attached though cruelly repudiated wife withdrew them from the rest, anxious to preserve unalloyed the glory she adored and the greatness she had shared.

The largest of these medals represents the emperor holding forth his infant son to his people — that son for whom she was sacrificed. To her, the very production of this medal must have been "the unkindest cut of all;" yet she retained it, for it recalled the memory of an hour of triumphant happiness in the life of him to whom she held herself indissolubly attached; and amidst all her personal sorrows, she had still sympathy in his joys. No vulgar-minded woman could have endured this memento of her own degradation; but Josephine was not such — she united to touching tenderness unpretending magnanimity.

A portion of the case in the western loggia contains presentations to Sir John Soane of the Silver and Gold Medals by the Royal Academy, a diamond ring from the Emperor of Russia, and the Gold, Silver, and Bronze Medals from the Architects of Great Britain. The execution of these last is as great an honour to the Arts of the country as their presentation was to the feelings of those who gave, and to the merits of him who received them.

The beauty of this room is much increased by the opening into the adjoining drawing-room, which is hung in the same manner, lighted by windows of stained glass, and the walls of which are completely covered by admirable pictures, and drawings from designs by the possessor.

The fine picture by Turner will always be reckoned among the chefs-d'œuvre of that great artist. Jones's Commemoration of the Opening of London Bridge is highly interesting, from its beautiful grouping, happy portraiture, and faithful representation of a scene worthy the historic pencil, and which is rendered still more effective from its contrast with the highly poetical but heart-sinking delineation of Spenser's Cave of Despair, by Eastlake. Among the fine designs, which are in these drawings rendered complete pictures, are some interiors of the House of Lords, which are remarkable for the grandeur and beauty they display; and one of a Monument to the Duke of York, that would have been a splendid ornament to our metropolis if carried into effect, as the statue of that amiable prince would have been protected, and also placed much nearer to the eye of the spectator than we behold him from the column now erected.

When we have viewed these beautiful drawings, the eye looks desiringly towards two costly cabinets, in which are stored a collection of beautiful gems, intaglios, and cameos. They are lined with white satin, and shew to great advantage the rings and precious stones with which they are studded.—B. H.

Returning to the staircase leading to the chamber-floor, the first object that presents itself is a Bust of the late Right Hon. William Pitt, by Flaxman. Next to this bust is a series of studies, made in Italy in 1778, of a design for a Triumphal Bridge. From these *pensieri*, finished drawings of the whole design, on a large scale, were made, and presented to the Ducal Academy at Parma, which that celebrated Institution for the promotion of the Fine Arts acknowledged by

making me one of its honorary members. The five Characters from Shakespeare, above and by the side of these studies, by the late John Mortimer, are beautiful specimens of the taste and discrimination of that great artist. The medallion Portraits of Mr. and Mrs. Flaxman were presented to me by Miss Denman. Under the series of studies for a Triumphal Bridge is an engraved Portrait, the fac-simile of a drawing of his late Majesty King George the Fourth, by Sir Thomas Lawrence, presented to me by that distinguished Artist; on each side of which are engraved Portraits of Sir Thomas Lawrence and Mr. Flaxman.

THE TIVOLI RECESS.

You next arrive at the spot designated the Tivoli Recess (34), the ceiling of which is highly enriched by ornaments figurative of the sun's meridian splendour shining forth on its little world of treasures, which has roused the envy of the dormant serpent to contend for pre-eminence with the bird of Jove. Plate XXXVI

On the west side, near the floor, is a plaster Cast of a basso-relievo of a Grecian Feast, arranged and modelled from the antique by John Flaxman, R.A. Above it is a plaster Cast of a basso-relievo modelled by Thomas Banks, R.A. whilst pursuing his studies in Italy, between the years 1772 and 1779. The subject is the Grief of Achilles for the Death of Patroclus: and Thetis, hearing his lamentation, rising from the sea to comfort him.

> "A sudden horror shot through all the chief,
> And wrapt his senses in the cloud of grief;
> Cast on the ground, with furious hands he spread
> The scorching ashes o'er his graceful head."

Above this basso-relievo is an original terra cotta Model, by the same Artist, of one of his most celebrated works Caractacus before Claudius: the marble is now at Stowe. The historical circumstances connected with this subject are given in Hume's History of England, c. i. p. 9, and in the Annals of Tacitus, lib. xii.

Over the model is a Basso-relievo in terra cotta from the Borghese Vase, modelled at Rome in 1788, by John Flaxman, whilst pursuing his studies there.

When the Artist returned to England, it was worked in marble for Mr. Knight of Portland Place. Writing of it to one of his friends, Flaxman says:

> "After my return from Naples, I was busy three months in making a copy of the basso-relievo on the Borghese Vase: this has ten whole figures on it. I have finished it according to the best of my abilities; it is baked, and I have sent it to England."

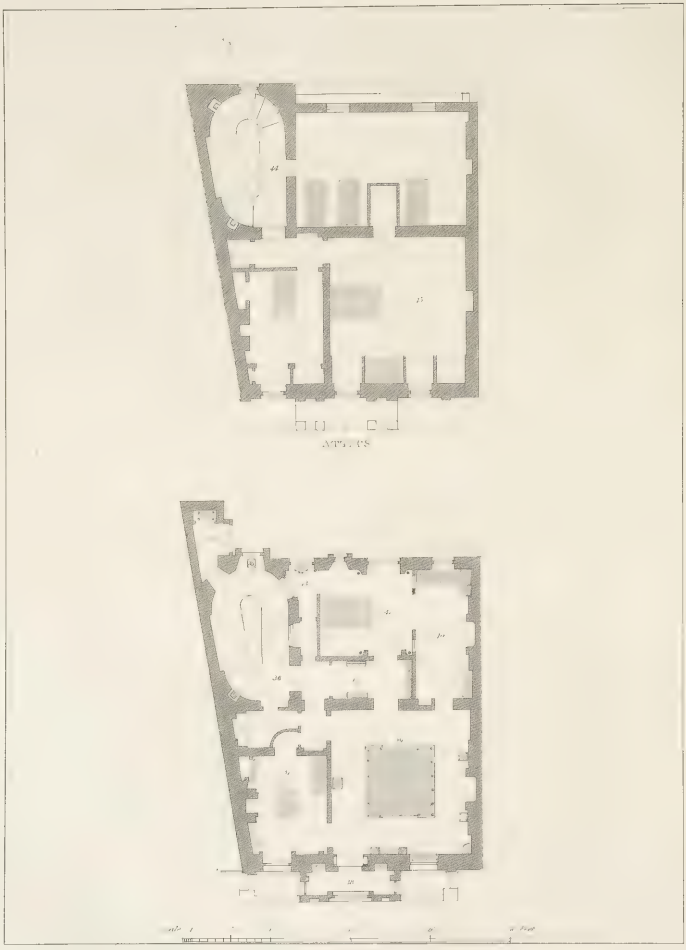
On the north side, facing the entrance, is a Model of a Sleeping Child, intended for a monument, executed in marble by Francis Chantrey, R.A. in the year 1820, and placed in the library at Killerton. Above it are Models of two small statues of Cupid and Psyche, by Flaxman; and over these that splendid work of the same Artist, the Shield of Achilles, presented to me by Messrs. Rundell and Co. The classical visitor need scarcely be referred for the description of this shield to the Iliad, lib. xviii. l. 478, or to Pope's translation of the passage. The heavens are represented by Apollo in his chariot, surrounded by constellations and encircled by fixed stars: the other conceptions of the poet have been embodied with equal force and beauty. Above the shield is a copy of the Entablature of the little Temple at Tivoli, half the dimensions of the ancient work.

The Window, of painted glass, throws an agreeable tint on the surrounding objects. The subject is Charity, copied by Mr. Collins from one of the compartments in the celebrated window designed and presented by Sir Joshua Reynolds to New College Chapel, Oxford, about the year 1777.

Under the window in the staircase (35), adjoining the Tivoli Recess, is a Sketch in clay for a monument intended to have been erected in memory of the Right Hon. William Pitt, representing a standing figure of Pitt in his robes, in the act of speaking, his left hand resting on an altar, on which these words are inscribed—

Religion, Laws. King, Lords, and Commons.

He stands on a pedestal, at the base of which are three sitting figures—Honour, Virtue, Wisdom, his supporters; the upper part is enriched by a figure of Victory holding wreaths of laurel. Over this model is a fine Cast from the antique of a Stork and Serpent in the Museo Vaticano. In the jambs of the window, on the



PLAN OF THE CENTRAL FLOOR AND ATTICS.

left, is a Basso-relievo of a Cupid Bacchus crowned with a chaplet of ivy and Indian corn, and bound with the sacred fillet, copied from an antique gem by M. Denman; and on the right a medallion Portrait of the late J. Flaxman, R.A., at the age of 24, executed by himself.

Higher on the staircase is a frame containing Casts from the marble Basso-relievo representing the surrender of Field-Marshal Tallard to the Duke of Marlborough, over the altar of the chapel at Blenheim Castle, of those parts which are mutilated in the original model already mentioned in the Breakfast-room. Over the door on the landing of the staircase is a fine Cast of an Eagle and Dog in the Museo Vaticano.

THE CHAMBER FLOOR (36).

Plate XXXVII.

At the south end of the passage leading to the various rooms on this floor is a Cast of part of the Monument of Bernard Lorrati, in the Church of La Madonna del Popolo; and on the west side is the entrance into the Morning-room (37), which is lighted by a window to the south.

In the centre of this room is an Ivory Table, formerly in the possession of Tippoo Saib, on which is placed a Cabinet supposed to be that which Philip of Spain presented to Mary of England. The Table with specimens of Marbles was made for Mrs. Soane, who, during the latter part of her life, passed much of her time in this room. Over the chimney-piece is a Drawing by Mrs. Pope, formerly the wife of F. Wheatley, R.A., of the Bust of Shakespeare, encircled by all the Flowers mentioned in his works. Underneath this is the Aldobrandini Marriage; on each side of which are two drawings by Paul Veronesi of St. Matthew and St. Mark, formerly belonging to Benjamin West, P.R.A. On this side of the room are likewise a Picture by A. W. Calcott, R.A. representing a view of Greenwich Hospital and the River, taken on the Isle of Dogs: above it is a Drawing of the Ruins of Kirkstall Abbey, by J. M. W. Turner, R.A.; and below it a Drawing by J. M. Moore of the Mountain Lory: on each side of this drawing are two original sketches by Ruysdael, from the collection of Count Victor, originally belonging to Louis XVI. On the opposite

side of the chimney are the Interior of a Sepulchral Chamber, by Clerisseau: two Portraits of myself, one by Nathaniel Dance, R.A., and the other by George Dance, R.A.; two Portraits of Mr. George Wyatt, uncle to Mrs. Soane, also by George Dance; sundry Prints; an original drawing of a Dog, by Rubens, from the collection of Walsh Porter, Esq., presented to me by Mr. Hofland; and a small Picture by Mr. John Wood, of Psyche conveyed by Zephyrs to the Valley of Pleasure. On the north side are two Portraits by John Downman, A.R.A.; and eight Engravings, after Mortimer, of Characters from Shakespeare's Plays. On the east side is a Picture by George Jones, R.A., of the Smoking-room at Chelsea Hospital; eight Drawings by Mortimer; two by John Webber, R.A., from Sterne's "Sentimental Journey;" one by F. Wheatley, R.A.; and two by W. Hamilton, R.A. Leaving this room, you pass through the Model-room into

THE RECESS (38).

From the windows in this recess views are obtained of the gardens of Lincoln's Inn Fields, of Lindsey House, the Royal College of Surgeons, St. Paul's Cathedral, numerous Churches, and other Public Buildings. On the ceiling are several Models of designs for Domical Ceilings. On each side of the centre window are three Paintings by Luigi Mayer, representing the Ruins of the ancient Temples at Agrigentum and Selinunti. On the north side are Models of two basso-relievos from the Arch of Constantine, at Rome. In the recess on the left-hand side is a model of a group representing Maternal Tenderness, by Flaxman: this group was executed as large as life, and put up in Christchurch, Hampshire, to the memory of Lady Fitzharris. Above this model is a small Basso-relievo representing the Adoration of the Magi; and beneath, a small Model in clay, by C. Rossi, R.A., representing an Escape, or the intervention of Providence. In the recess on the right-hand side is a figure of Resignation, by Flaxman: this is the model of a statue forming part of a monument to the memory of the Baring family, in Micheldever Church, Hampshire. Above this figure is a Basso-relievo representing Joseph's Dream; and beneath, a small Model of Venus rising from the Sea.

THE MODEL ROOM (39), Plate XXXVIII.

To which you now return, has in the centre a pedestal containing drawers filled with Architectural designs and prints of various kinds: among them is a collection of original designs by Sir William Chambers, including those for the buildings forming Somerset Place. On the pedestal is a large model in cork of the Ruins of Pompeii, shewing the excavations round the two theatres, the Temple of Isis, and the other portions of the buried city, as they appeared about the year 1820. Surrounding these ruins are Models, also in cork, shewing, on a large scale, the relative proportions of the Columns in the three Temples at Pæstum; a Model of the Temple at Tivoli; of the Arch of Constantine; and of the Three Columns in the Campo Vaccino. Upon the pedestal is raised an Architectural composition, decorated with bronze columns, on which are placed cork Models of the hypæthral Temple at Pæstum; of the Remains of the Temple of Jupiter Tonans; and of the Monument of the Horatii and Curiatii, near Albano. Raised above these, on pedestals, are Models, also in cork, of each of the three Temples at Pæstum.

Interspersed with those above enumerated are eleven highly finished Models in plaster of Paris, of the Propylea, at Athens; the Tower of the Winds; the Temple of Minerva, in the Acropolis of Athens; the Pantheon, in Rome; the Temple on the Ilissus, near Athens; the hexastyle peripteral Temple at Pæstum; the Temple at Pola in Istria; the Temple of Minerva Polias, Erectheus, and Pandrosus, at Athens; and the Portico of Diocletian: opposite the chimney, on the pedestal, are restorations of the Tomb at Mylasa, and of the Temple at Tivoli, sometimes called the Temple of Vesta.

Around the room are nine other plaster Models, six of which are on pedestals, and three on the chimney-piece, consisting of the Lantern of Demosthenes (as copied at St. Cloud); the Arch of Theseus, at Athens; the Pedestal supporting Four Columns, at Palmyra, forming a square composition, with a Pedestal in the centre for a Statue; the Temple of Neptune, at Palmyra; the Mausoleum of

Mausolus; the Temples of Antoninus and Faustina, at Rome; and of Venus, at Baalbec; a Tomb at Palmyra; and the Temple of Fortuna Virilis, in Rome.

Under the pedestal are Models in wood of the south-east angle of the Bank of England and the Three per Cent Reduced Office; the Bank Stock Office; the original Design for the New Board of Trade and Privy Council Offices, at Whitehall; a Model of the National Debt Redemption Office, in which is a bronze statue of William Pitt, by Westmacott; of a Machine for driving piles; of a Design in the Gothic style for the Exterior of the buildings connected with the Court of King's Bench, next New Palace Yard; and a Model in plaster of part of the New State Paper Office, as originally designed.

Under the window is a Model, also in wood, of the Ground Plan of the Law Courts at Westminster; and above it is a glass case containing a Shrine in bronze, a variety of small Bronzes, and several Egyptian Idols. Under the pedestals at the south side of the room are Models of the Five Orders, said to have belonged to Sir Christopher Wren. Under that to the west is a Model of a Tomb designed for the late Samuel Bosanquet, Esq.; and under those on each side of the fire-place are the two alto-relievos by Flaxman of Hope and Charity, on a monument to the memory of W. Moore, Esq. in the Temple Church.

On the walls are a number of Architectural Drawings, amongst which are a view of a Design for a Triumphal Bridge, made from the original drawings presented to la Ducale Parmense Accademia delle Belle Arti, 1779; a general Plan of the Bank of England, with an elevation of the principal front; the elevation of the entrance front of the State Paper Office; a design for a Monopteral Temple enshrining a Colossal Statue of the late Duke of York, on the parade fronting the Horse Guards; and a view of Whitehall, with Figures, done about the year 1782 by Wheatley and Mortimer.

The origin of this picture, as represented to me, is as follows: Wheatley and Mortimer being threatened with arrest, were for many weeks sheltered under the roof of Mr. Tyers, at his house in Whitehall Gardens. After the fear of the bailiffs was over, they agreed to paint the above picture, and present it to their kind host. At the death of Mr. Tyers it became the property of his daughter, Mrs. Barrett, who dying in March 1834, left it to Mr. W. Freeman, of whom I purchased it.

Amongst the pictures are a copy by R. Cosway, R.A. of the Aurora of Guido; a View of London, by Samuel Scott; and a highly finished drawing in pen and ink of David anointed King by the Prophet Samuel, by Mr. John Mathews, Architect.

> This ingenious and indefatigable Artist having been unsuccessful in his efforts to obtain the gold medal given by the Royal Academy in 1771, for the best design of a villa for a nobleman, felt the disappointment so poignantly, that he neglected his studies and passion for Architecture, became dissolute and sottish, and finally ended his days in a prison!

From the model-room is a view into the Bath-room (40) and Bedchamber (41); and returning through the small Book-room (42) to the passage, there is a view into the Oratory (43) attached to the bedchamber. A few steps up the staircase leading to the Attic Story (44), in a niche, is a Bust by Charles Rossi, R.A. of the late George Dance, R.A.; and in the niche above is a plaster Cast of the Ephesian Diana, or Prolific Nature, presented to me by Messrs. Rundell and Co. Beyond these is a large recessed panel containing many beautiful Architectural Casts; and in a niche near the landing is the Bust of Shakespeare which formed the study for the portrait in Mrs. Pope's Flower Piece, in the Morning-room. Underneath it is a Bust of a living author, designated a powerful writer and liberal critic; as an evidence of which see the "Champion," a weekly public journal, of the 10th, 17th, and 24th September, 1815; and "Details respecting the Conduct and Connexions of George and Frederick Soane."

Leaving the drawing-rooms, we perceive above the door the bust of Sheridan, and examine earnestly those features once animated with

"The life of pleasure, and the soul of whim:"

his eloquence, his wit, his imprudence, and his sufferings, pass rapidly before us. We envy those who hung with enchanted ears on the splendid and pathetic orator, or shared the flashes of that humour wont "to set the table in a roar;" and whilst we allow that the companions of his jocund hours might say,

"They better could have spared a better man,"

we turn, and meet the stern, uncompromising, and energetic countenance of William Pitt.

The visions of festive pleasure and sparkling badinage vanish before him, and the sad "realities of life," as they dwell on the page of history, arise to the mind in all their awful bearings of painful recollection or melancholy anticipation. Passing by with sober step, we pay homage to his integrity and his genius, saying,

"Thou wert the pilot that weather'd the storm,"

but hasten to leave all memory of politics in the purer atmosphere that breathes around the Arts. We are next attracted to the Tivoli recess, — a name connected with all that is most delightful even in Italy, the land of delight. Every object is fraught with the poetry of Art: the model of the entablature of the Temple of Tivoli carries back the mind to the age in which it was erected; the wonderful site which is crowned by it as with a diadem; the surrounding country with its peerless variety of beauty, in which Adrian and Mecænas dwelt in palaces that mock the puny attempts of modern grandeur, and where Horace enjoyed luxuries more congenial to a poet's taste than magnificence bestows.

No wonder that Sir John Soane cherishes the memory of a place endeared to the poet and the painter; for many an hour has he lingered beneath the Doric columns of the generous Roman's villa, traversed its splendid corridors, and climbed to the mouldering roof that he might behold what Forsythe describes when he says, "The hill of Tivoli is all over picture. The city, the villas, the ruins, the rocks, the cascades in the foreground; the Sabine hills, the three Monticelli, Soracte, Frascati, the Campagne, and Rome in the distance."

With such scenes before him, at that happy period of existence when "all things charm, for life itself is new," unquestionably many a day-dream awoke the imagination of the enthusiastic Architect, which has left the impression of its sweetness to this very hour. The spells of passion and the lures of folly vanish before the exorcism of time and experience; but the benignant witchery of intellectual attraction is binding to the verge of existence. Remembering those emotions of astonishment and delight awakened at Tivoli, undoubtedly he intended, by the name given to this spot, and the beautiful objects here assembled, to recall his past sensations and express his confirmed admiration.

Bankes, Flaxman, and Chantrey, have contributed to render this a delightful spot by the choice productions of their Art, making us feel proud of their names, and flattered that they are our countrymen. Bankes's deep knowledge of the antique, and exquisite appreciation of classical beauty, place him in the first rank of British sculptors.

"A sense of beauty in all beauteous things,
Knowledge of Art, and purity of taste,"

were the characteristics of Flaxman's truly excellent sculptures. His classical style is shewn to great advantage in the shield of Achilles,—a subject congenial to his studies. In his many monumental designs, we find (in addition to the grace and simplicity for which he was celebrated) the most touching pathos, and a grandeur of character subdued by that piety which he felt forcibly, and represented faithfully.

Of Chantrey we may well say, that if Shakespeare was called "Nature's sweetest child," so may he be termed "Nature's truest sculptor," for truth—a truth united to grace, delicacy, and sublimity, is found in all his works. Phidias, of whose breathing marbles so much has for many ages been said, never chiselled forms more instinct with life than *his*; for even of this lovely child before us, we should say, "it is not dead but sleepeth."

Proceeding onward, we first glance on a beautiful sculptured stork, and a design for a monument, finding works of art grow more abundant as we advance; a light from the dome revealing many that are above us, and proving that, however far we go, there will be no dearth in the objects of value and interest provided by the donor.

The morning-room, which we enter next, is so light and cheerful, so appropriately furnished as a retirement suited either for the purposes of study or of confidential intercourse, that it immediately struck us as the beau idéal of that domestic heaven which Gray the poet desired: it would be indeed the place of all others in which to read the pages of Bulwer's "Pompeii," or D'Israeli's "Vivian Grey."

But the walls are hung with books of painted lore—that universal language, which can be read by every eye, and carry pleasure and instruction to every heart. Attention will be first drawn to two portraits on either side of the door, in which we perceive a strong family likeness. That to the left (an elderly lady of most benign aspect) is the mother of Sir John Soane, who sat for this portrait in her eighty-fourth year: the handsome youth to the right is his eldest son. Notwithstanding the great disparity of age, the likeness between these relatives is remarkable; nor is their resemblance to Sir John himself less striking. So happy is the variety of pictures, that few persons can examine them without finding (beside the general admiration they must excite) some one peculiarly adapted to their own choice. The amateur will be charmed with so numerous a collection of the scarce drawings of Mortimer, Hamilton, and Wheatley; and the man of classical attainments or poetic imagination gaze enraptured on the beautiful Psyche. The lover of humorous and familiar delineation will dwell with pleasure upon the Smoking-room at Chelsea, where the old soldier

"Shoulders his crutch, and tells how fields were won."

whilst the admirer of landscape-painting beholds with the truest gratification the Ruins of Kirkstall Abbey, and the View of Greenwich Hospital. On the splendid Flowers of Mrs. Pope every eye will rest with pleasure—the design and execution of this lovely picture reflect equal honour upon the amiable artist; for the former is highly poetical and purely feminine, the latter all the most passionate admirer of these beautiful productions of nature could wish for. It is a most appropriate ornament for a morning-room, which requires

> "gay daffodils,
> That come before the swallow dares, and take
> The winds of March with beauty; violets dim,
> But sweeter than the lids of Juno's eyes,
> Or Cytherea's breath."

Stepping from the morning-room into the gallery, every person will find himself, in the first place, compelled to gaze with delight on the extensive panoramic view of London, as it encompasses the beautiful garden of Lincoln's Inn Fields: the dome of St. Paul's, St. Bride's steeple, spires and towers of every description, people the distance, which is bounded by the hills of Surrey. Nearer to our view, yet partially screened by the foliage, we see the façade of the Royal College of Surgeons, Lindsey House, and many others formerly inhabited by the nobility, and still retaining an air of superiority.

In a short time we become sensible that our situation in this gallery enhances the pleasure and importance of the view by the classical impressions it communicates. Without, on either hand, are the fine statues from the Temple of Pandrosus; within, are casts from beautiful sculptures, and pictures of ruins in Palermo and Syracuse. Conscious that our imaginations have received an impetus from the many objects of grandeur and beauty we have lately beheld, and which are still floating in the "mind's eye," and perhaps adding ideal ornament to the surrounding buildings, we turn gratefully to the source whence the sensation was derived, and look eagerly around the Model-room.

Our first attention is fixed perforce upon Pompeii; for what subject so powerful and terrible in its general character—so affecting in its details, could arrest the mind of man, or employ his faculties, either in actual research or ideal supposition?—The excavations made when this model was finished shew us a Temple of Isis, which must have been very splendid, an amphitheatre capable of containing fifteen thousand persons, and a theatre for tragedy which would accommodate five thousand. A large portion of the excavation is made in that part considered to be the soldiers' quarters, which appears to have been adorned with columns. There is also a basilica where justice was administered, a forum, numerous shops, and private houses, each proving, from its situation with regard to culinary utensils and food preparing for use, how sudden as well as terrible was the destruction which overwhelmed the inhabitants, and rendered its site unknown for ages, blotting out its very existence from the earth.

Dreadful and overwhelming as are the operations of war, when terrific engines and courageous assailants besiege some devoted city, calling in the aid of famine and

disease—fearful as the plague must be, when every breath draws pestilence to the shuddering frame, and the loathsome danger that besets us dissolves nature and love's most holy ties—yet even these appalling objects of terror are less awful and revolting than the stroke of instant fate; which yet gave lingering misery to many an entombed being doomed to utter hopelessness, and many a destitute wanderer bereft of all that his heart held dear, and all that his existence required, and forming but one of a band so numerous that compassion must fail in relieving them. It would be difficult to say whether the agonised being who suffered and died, or he who escaped and lived to suffer, were most to be pitied—

> "Then, why pursue the theme? They are no more
> Their day of woe is past: we should not waste
> The tribute of our charity in vain,
> Nor give to the long-buried that kind tear
> Which may embalm and soothe the aching hearts
> Still beating near us."
>
> *From an unpublished Poem.*

Turn we, then, to these more beautiful and less affecting objects—these exquisite representations of those ancient, magnificent, and far-distant edifices, which we can never hope to behold through any other medium than that which Art bestows, and which are given here with equal truth and elegance.

From Pompeii to Pæstum appears a natural transition; for the melancholy solitude and death-giving atmosphere that surrounds these three eternal temples, render them awful in the stern simplicity of their commanding grandeur. Near them is the little Temple of Tivoli;—how light and graceful it appears under such contrast! Ancient as it undoubtedly is, fancy assigns its origin to a far later date and a more polished nation than the founders of Pæstum—yet were they a mighty and an intelligent people.

Three gigantic pillars alone remain of the Temple of Jupiter Tonans, and three in the Campo Vaccino; but what glorious relics do we find them! Here, too, are the remains of Palmyra: how beautiful is this tomb!—how fine this Temple of Neptune!—yet even these are less magnificent than the Portico of Diocletian and the Four Pedestal Columns. Whilst we wander in imagination amongst the once splendid edifices of this City of the Wilderness, our memory recalls the history of the Amazonian Zenobia, and of her preceptor and minister Longinus; and we heave a sigh for the fate of this accomplished scholar—the victim of his fidelity and zeal in his mistress's cause.

The Temple of Venus at Baalbec, another splendid Syrian edifice, claims our attention, and recalls those periods when Roman greatness filled and embellished the world. Under this impression, after giving admiration due to the unparalleled monument connubial regret erected to Mausolus, we seek expressly for those models which exhibit the glories of Rome.

Here is the Temple of Antoninus and Faustina, the columns of which are of cippoline marble, each being a single block, forty-three feet high and fourteen in circumference;—the Temple of Vesta, surrounded by twenty fluted Corinthian pillars

(nineteen still standing),—the beautiful Arch of Constantine;—the noble Pantheon, whose splendid portico of sixteen pillars formed an appropriate entrance to the richest temple (in every sense of the word) which Rome could boast, when all the treasures of Europe, Asia, and Africa, were poured into her lap, and the collected knowledge, science, and taste of the world was lavished at her bidding.

Every model offered to our eye has probably been derived from the Greeks, whose original genius, assisted by their intercourse with Egypt, had attained perfection in the Arts of Architecture and Sculpture whilst Rome was still in her infancy. To the happy facility with which the Romans adopted the arts and arms of surrounding nations may be imputed the power over them which they eventually obtained—a fact that should never be lost sight of by the student, since it may animate the languid to new exertion, and teach the enthusiastic and eccentric spirit to weigh the worth of old examples before he relinquishes them for the crude visions of a brilliant but untamed imagination.

A glass case containing Eastern idols, various small bronzes from Pompeii and Herculaneum, a beautiful ground-work model of the Bank of England, two casts of Hope and Charity, by Flaxman, and various drawings of the highest character, render this room a place of great interest to every observer, more especially to the traveller in Italy. He may here retrace his own emotions whilst beholding many a majestic ruin or still surviving temple, fraught with glorious recollections as to its origin, and proud of the triumphs of Art in its erection, and, with the noble poet, may say of this idolised country—

> "Thou art the garden of the world—the home
> Of all Art yields and Nature can decree;
> E'en in thy desert what is like to thee?
> Thy very weeds are beautiful; thy waste
> More rich than other climes' fertility;
> Thy wreck a glory, and thy ruin graced
> With an immaculate charm that cannot be defaced."

In passing through the House and Museum, we have been repeatedly struck with the extraordinary power of contrivance exhibited in obtaining space as it were out of nothing. In no part of the edifice is this quality more admirably exemplified than in the disposition of that portion we are now entering.

The book-room, dressing-room, bed-room, and oratoire, are the very acmè of convenience, elegance, and comfort. The old china, the beautiful stained and painted glass in the doors and windows, the view of architectural subjects from the latter, the paintings, sculptures, and prints, with which these rooms are ornamented, display them as the proper retreat of one who has long devoted himself to the fine arts, and whose earliest and latest hours are solaced by meditating upon them. The model of a church is particularly remarkable from the extraordinary manner in which light is admitted, and which must produce a most novel and pleasing effect.

On returning to the staircase, we examine more particularly those casts from fragments of antiquity which attracted our attention whilst we were ascending it.

The first, and perhaps the boldest in execution, is over the door which leads to the morning-room: it is an Eagle and Dog, from the Museo Vaticano. The feathers of the extended wings are not only given with the lightness and beauty of nature, but with the starting buoyancy which indicates awakened rage in the bird of Jove against the ill-fated quadruped. At the bottom of the stairs is a bust of Mr. Dance, over which is a fine cast of the Ephesian Diana. This statue verifies the observation of Père Montfaucon, as to the general appearance, and yet variety, which is given to this ancient divinity. The one before us resembles the marble in the Museum in all material points, but is more graceful in form, and the swathings round the lower part are decorated entirely with heads of stags; whereas those animals form a small portion of the embellishments given to the goddess below. Leaving the idol (which, like many others, was an object of worship because it "brought great gain to the Ephesians,") we next stop to admire Casts from the Museo Vaticano of a bas-relief of a Boy driving two Wild Boars yoked to a Car; another, of a Goat and Serpent, which is excellent. two Altars, fragments of the Temple of Vesta, together with Abaces and Volutes of the same Temple. Three graceful female figures, in flowing drapery and with coronetted brows, which we find under the appellation of the Three Princesses, from the Villa Borghese, is a very attractive cast, not only for its beauty, but its novelty. Proceeding to the top of this flight, we reach another beautifully painted window. The medallions in each pane are delicately drawn subjects of Scripture history; but the colour of the rest is a deep red, which makes every object seen through it appear as if there were a conflagration in the immediate neighbourhood: one might almost

> "warm himself, amid December's snow,
> By barely looking on this summer heat."

We now reach the principal attic—the end of our journey—the close of our expectations; and whilst we gaze eagerly around, in order that nothing may escape us, are ready to say—

> "Is this indeed the last? That chilling word
> Should never mingle with our sinless joys,
> Nor damp the pure enthusiasm of those souls
> Which Nature has awaken'd and Art nursed,
> Till they forget care, pain, anxiety,
> And live in that bright world which charms the eye."

Glancing round, we perceive the walls covered with the works of Piranesi, and drawings of the exterior of the design for the House of Lords already mentioned, and of the interiors of various other buildings by Sir John Soane.

Looking through an interior window, we gain a view into that part above the staircase which is immediately under the light, and find the walls completely covered with drawings, one of which is an Interior of the National Debt Office, in which the statue of Mr. Pitt appears in his robes of office: it is a very attractive view even here, where there are so many rivals.

Above this hangs a portrait which, although of small pretension as a work of art, has yet great interest; for it has the appearance of having been, in his early life, a faithful likeness of him to whose commanding genius, indefatigable perseverance, and munificent liberality, the country is indebted for all that we have here beheld, and immense collections of drawings and books it is impossible for us to see.

But to many a future generation will these stores be unfolded from age to age; and who may scan the extent of their beneficent effects in smoothing the path of knowledge to the industrious student, and awakening the enthusiasm and energy of the highly-gifted but poorly-endowed youth, who otherwise

> "Might wage with fortune an eternal war,
> Check'd by the scoff of Pride, by Envy's frown,
> And Poverty's unconquerable bar;
> Then drop into the grave unpitied and unknown." BEATTIE'S *Minstrel*.

Who shall say how much honour to the Arts, how much glory to the country, and increasing fame to the founder, may radiate from this centre, which in itself comprises examples of every age and country—the advice and experience which appertains to all climates, situations, and tastes; and in its own inherent wealth, splendour, and arrangement, affords undeniable proof of what one man during his own life may acquire and accomplish, when he unites industry to genius, and integrity to perseverance.

However vivid have been the impressions of admiration and surprise excited in the mind of the writer of this portion of the work, she is yet fully aware of her own inability in describing those particular objects or general effects which produced her emotions. "The language of description," says a sensible writer, "is so very confined, and its phrases so extremely few, that similar objects will often suggest similarity of expression: hence the choicest terms become tiresome from repetition, and the impressions they produce faint and imperfect."

To the numerous plates and vignettes, and to his own knowledge of the various subjects named by the possessor, must the stranger be indebted for a just conception of the general appearance of each part of the House and Museum, and the character of those works of Art here so numerously and so happily disposed. Stranger and countryman—he who views the place and he who reads of it, will alike be sensible of the extent of its value as a gift to posterity; and the mind capable of estimating munificence and benevolence guided by wisdom, will find the concluding pages of this book the most interesting. On this subject I am forbidden to dilate, therefore—

> Farewell to thee, "my pleasant task," farewell!
> If I have wrong'd thee by erratic flight—
> By fantasies which aye with woman dwell,
> Or ignorance that wraps her soul in night,
> When most she wanders in "excess of light,"—

Pardon I crave—from palace, mansion, cell—
From all who feel the lofty theme aright,
For that too bold a toil was here assign'd
To a worn heart—perchance a failing mind.*

But, sooth to say, a spell was on the place;
A kind magician waved his potent wand,
And countless forms of beauty, strength, and grace—
Forms of all ages, and of ev'ry land,
He call'd, and bade them "here for ever stand;"
That future times their glories might retrace,
And hail them mingled here, a sacred band—
Glad on the Queen of Islands to bestow
The wreath that glitter'd erst on proud Ausonia's brow.

Hither he brought Ægyptia's costly shrine,
Big with the honours of unnumber'd years;
And many a marble urn, whose sculptures fine
Were dew'd with Roman beauty's tend'rest tears.
Here Dian stands, and great Apollo wears
The mien that stamps him peerless and divine;
And many an ancient capital uprears
Its lofty head, and, scorning envious Time,
Enjoys its final doom, and makes its site sublime.

Pictures he gave with awful morals dight,
While some the mystic lore of Greece display;
And Venice in her splendour looketh bright
As when she made wide ocean own her sway.
Here many a gorgeous fane you may survey—
Palace, and senate-house, and temple light,
Meet for the mighty in their proudest day.
To these his goodliest skill he did impart;
For long and well he loved the offspring of his art.

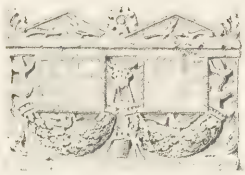
And tomes unnumber'd, in all tongues, hath he;
With costly missals, wondrous to behold,
Enrich'd with arabesques and tracery,
And decorate with broidery of gold;
And volumes large, which whoso shall unfold,
The domes gigantic of old Thebes may see,
And Pyramids whose tale is still untold.
One book 'bove all the rest will poets prize—
'Twas writ by Tasso's hand, embalm'd by Tasso's sighs.

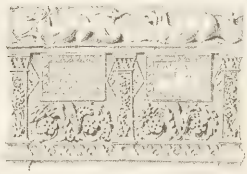
* Sir John Soane is not singular in employing the pen of a female: the Countess Abrizzi described the works of Canova.

Jewels he gave—yes! gems of most rare worth,
Of cunning workmanship, and ancient date;
Nor lacks he stores of whatsoever earth
May yield the wealthy to adorn their state.
But most he values what is truly great—
That which high intellect had brought to birth
Ere Tyre was crush'd or Persia desolate,
When Athens flourish'd, or Rome taught to rise
Palmyra's column'd fanes 'neath Syria's glowing skies.

Of things like these 'twere not for me to tell;
Yet, haply dazzled by the lucid rays
That o'er th' Etrurian vases frequent fell,
I fondly deem'd such objects sweet to praise.
But better 'tis the pow'rless eye should gaze
In silent ecstacy—therefore, farewell!
And O! be health, peace, pleasure, length of days,
To *thee*, who to thy native land hast given
The guide of Genius, and Art's earthly heaven.

B. H.





CONCLUSION.

In the preceding pages the situation of the several rooms in the House and Museum have been traced by reference to the figures on the several plans,—some of the works of ancient and modern Art have been noticed, and the connexion between the Fine Arts has been shewn by pictorial, poetic, and graphic illustrations. On reviewing what has been done, though I cannot say with Horace,

> "Exegi monumentum ære perennius."

nor with Ovid,

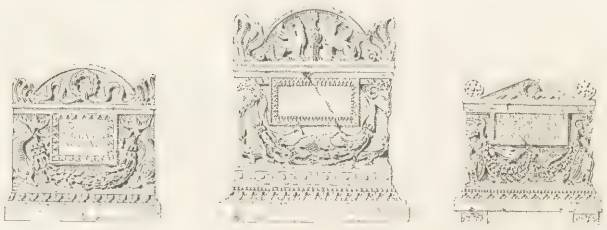
> "Jamque opus exegi, quod nec Jovis ira, nec ignes,
> Nec poterit ferrum, nec edax abolere vetustas;"

I have yet the high gratification to know, that the best efforts in my power have been exerted, on every occasion, to promote the interest and advantage of British Artists, by giving commissions to some of the living, and by collecting together as many of the works of our highly talented deceased countrymen as I had the means to purchase, or suitable places wherein to deposit and exhibit them to advantage.

During several months in the year, this House, Museum, and Library, will continue to be open two days in the week, for the inspection of Amateurs and Students in Painting, Sculpture, and Architecture, so long as it shall please the Great Disposer of events to continue my life. I had intended that, after my death, the property should descend to my grandson, the son of the late John Soane, with sufficient funds to enable him to maintain and use the House, Museum, and Library, in the same manner as I had done: and in the event of the decease of my said grandson without male issue, I had provided that the House, Museum, and Library, with sufficient funds for the support thereof, including

salaries for a curator, inspectress, and one male and two female servants, should be vested in trustees, to be chosen and appointed by the executors to my last will, *until* there should be a National Establishment exclusively for the instruction of the students in the theory and practice of Architecture. When that great object should have been attained, the trust was then to cease: and the House, Museum, and Library, with the funds appropriated for the support thereof, to revert to whomsoever might then be the heir-at-law to the same; in the pleasing hope that, directed by a natural inclination, such heir-at-law would devote himself to the study and practice of Architecture. On consulting my legal adviser upon the subject, it was found that no such conditional appropriation would be recognised by the law; and that my main object of keeping together in perpetuity the House, Museum, and Library, would be defeated, unless the disposition of them was sanctioned by an Act of Parliament. Application was therefore made to the Legislature, by whom, after some unexpected opposition, an Act was passed enabling me to realise that main object. A copy of this Act is subjoined.

13 *Lincoln's Inn Fields,*
Dec. 10, 1835.



An Act for settling and preserving Sir John Soane's Museum, Library, and Works of Art, in Lincoln's Inn Fields, in the County of Middlesex, for the Benefit of the Public, and for establishing a sufficient Endowment for the due Maintenance of the same.

[*20th April*, 1833.]

WHEREAS Sir John Soane, of Chelsea, in the county of Middlesex, Knight, hath for many years past been at great labour and expense in collecting and establishing a Museum, comprising, among other valuable effects, the Belzoni Sarcophagus, a Library of Books and Manuscripts, Prints, Drawings, Pictures, Models, and various Works of Art, all of which are deposited and arranged in a house and offices in the occupation of the said Sir John Soane, built and expressly adapted for the purposes of the said Museum, situate and being No. 13 on the north side of Lincoln's Inn Fields, in the county of Middlesex, of which the said Sir John Soane claims to have the power of absolutely disposing: and whereas the said Sir John Soane claims to be seised in fee-simple of another house and offices, situate and being No. 12 in Lincoln's Inn Fields aforesaid: and whereas the said Sir John Soane is desirous that such Museum and Library and Works of Art should be kept together, and preserved and maintained for public use and advantage, and that a sufficient endowment should be established for the preservation and maintenance thereof, and for other purposes immediately connected therewith; but he is unable, without the aid of Parliament, to carry such his intentions into effect: therefore, to the end that the said Museum or Collection, Library, and Works of Art, may be preserved and maintained for the public benefit, according to the intention of the said Sir John Soane, may it please your most excellent Majesty that it may be enacted, and be it enacted by the King's most excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, that from and immediately after the decease of the said Sir John Soane, all that the before-mentioned messuage or tenement, being No. 13 on the north side of Lincoln's Inn Fields, in the county of Middlesex, together with the offices, buildings, rights, members, and appurtenances thereunto belonging; and also all that messuage or tenement adjoining on the said last-mentioned messuage or tenement, and being No. 12 on the said north side of Lincoln's Inn Fields, together with the offices, buildings, rights, members, and appurtenances thereunto belonging, shall, in as full and ample a manner, in case he shall have power to dispose of the same in fee-simple, and for the like estate and interest, and with the like right and title, as the said Sir John Soane shall at the time of his decease hold, possess, and enjoy the same, become and be settled, limited, and vested, and the same are hereby declared to be so settled, limited, and vested, in the Trustees hereinafter by this Act named, and their successors, for the purposes hereinafter by this Act declared; and further, that all the said Museum, Library, Books, Prints, Manuscripts, Drawings, Pictures, Models, Plans, Works of Art, and all other the Collection contained in the said first-mentioned house, offices, and premises, (being No. 13 on

After the decease of Sir John Soane, the premises herein described, with the Museum, Library, Furniture, &c. shall be vested in Trustees, for the purposes of this Act.

the said north side of Lincoln's Inn Fields), together with the furniture and all household and other articles and things belonging to the said Sir John Soane, which shall be in the said house in which the said Museum is deposited at the time of the decease of the said Sir John Soane, either connected with the said Museum, or with the use, occupation, or enjoyment of the said house (except jewels, plate, linen, and china), shall be, and the same are hereby declared to be, settled, limited, and vested in the Trustees hereafter named, to have, hold, and enjoy all the aforesaid premises to them and their successors for ever, to the uses, intents, and purposes following; that is to say, upon trust and confidence that the said Trustees and their successors shall and will, from time to time, and at all times thereafter, as occasion shall require, inspect and exercise a due control over the said Museum, Library, Books, Prints, Manuscripts, Drawings, Maps, Models, Plans, and Works of Art, and the house and offices in which the same are deposited, and provide for the due preservation of the same in the said house, being No. 13 in Lincoln's Inn Fields aforesaid, so that free access shall be given at least on two days in every week throughout the months of April, May, and June, and at such other times in the same or in any other months as the said Trustees shall direct, to Amateurs and Students in Painting, Sculpture, and Architecture, and to such other persons as shall apply for and obtain admission thereto, at such hours, and in such manner and under such regulations, for consulting and inspecting and benefiting by the said Collection, as the said Sir John Soane shall have established previous to his decease, or as the said Trustees shall establish relating thereto; and that the said Trustees and their successors shall not (except in cases of absolute necessity) suffer the arrangement in which the said Museum or Collection or Library shall respectively be left by the said Sir John Soane at the time of his decease to be altered.

Sir John Soane empowered to invest 30,000*l.* 3*l.* per Cent Consols in trust;

II. And whereas it is the intention of the said Sir John Soane to invest the sum of Thirty Thousand Pounds, Three Pounds per Centum Consolidated Bank Annuities, in the names of himself, and one or more of the Trustees hereinafter by this Act appointed, in order that the interest and dividends arising from the said sum of Thirty Thousand Pounds Three Pounds per Centum Consolidated Bank Annuities, together with the rents of the said house being No. 12 on the north side of Lincoln's Inn Fields aforesaid, may at his decease be applied in maintaining and preserving the said Museum or Collection, Library, Books, Prints, Manuscripts, Drawings, Pictures, Models, Plans, and Works of Art; be it further enacted and declared, that it shall be lawful for the said Sir John Soane to invest, or cause to be invested, or direct by his Will in writing, or any codicil thereto, duly executed in the presence of two witnesses, that there shall be invested, out of his personal estate, the sum of Thirty Thousand Pounds Three Pounds per Centum Consolidated Bank Annuities, or any other monies, stocks, or funds, in lieu thereof, not in the whole exceeding the said sum of Thirty Thousand Pounds, for the purposes of this Act; and that the said sum of Thirty Thousand Pounds Three Pounds per Centum Consolidated Bank Annuities, or other sum to be invested for the said purposes, and whether the same shall have been invested for the purposes of this Act before the passing thereof or after, when so invested in the names of the said Sir John Soane and any one or more of the said Trustees, for the purposes aforesaid, or in the name of any of the said Trustees alone, shall be so vested in them upon trust that the said Sir John Soane and his assigns shall and may receive the dividends of the said Three Pounds per Centum Consolidated Bank Annuities, or other sum so to be invested for the purposes aforesaid, during his life; and after the decease of the said Sir John Soane, upon trust that the said sum of Thirty Thousand Pounds Three Pounds per Centum Consolidated Bank Annuities, or other sum so to be invested as aforesaid, shall be transferred into or invested in the names of the Trustees hereinafter named, or their successors, upon trust, out of the dividends or interest from time to time to accrue thereon, and out of the rents and profits of the said

the interest of which, with the rent of the house, No. 12 Lincoln's Inn Fields, shall be applied in maintaining

house, being No. 12 in Lincoln's Inn Fields aforesaid, to make the several annual and other reservations, allowances, and payments, hereinafter particularly mentioned and declared; that is to say, that the said Trustees shall, in the first place, from and out of the dividends and interest to accrue from the said sum of Thirty Thousand Pounds Three Pounds per Centum Consolidated Bank Annuities, or other sum so to be invested as aforesaid, and the rents and profits of the said house, being No. 12 in Lincoln's Inn Fields aforesaid, apply yearly and every year any sum or sums, not exceeding in the whole the sum of Five Hundred Pounds, in the payment of all such rates, taxes, and other Parliamentary or parochial charges, as shall be from time to time assessed or charged upon the said house, being No. 13 in Lincoln's Inn Fields aforesaid, and other the offices and appurtenances thereto belonging, or upon or on account of the said Museum or Collection, or in anywise relating thereto, and also in the payment of such rates, taxes, and other charges, which from time to time shall be assessed or charged upon the said house, being No. 12 in Lincoln's Inn Fields, which shall not be paid or payable by the tenant or lessee thereof for the time being, and also in paying and providing for the properly lighting and warming the said house and premises containing the said Museum, and for the annual and board wages of the servants employed in the said house, and in defraying all other necessary and incidental expenses relating to the keeping up and preserving the said houses and Museum, including the expense of insuring against damage by fire; and that the said Trustees shall apply a further sum of One Hundred Pounds, other part of the said dividends or interest, rents, and profits, in creating and continuing a fund, to be placed in the Bank of England in the name of the said Trustees, for the purposes of keeping the said house, offices, and premises comprising the said Museum in repair; and if at any time necessary, in rebuilding the same or any part thereof; and in keeping up and preserving the said house, being No. 12 in Lincoln's Inn Fields aforesaid, except as to such repairs thereof as shall be done by the tenants or lessees thereof for the time being, with power to the said Trustees for the time being to accumulate the said annual sum of One Hundred Pounds, and also any surplus income which may remain in their hands after making all the payments hereinbefore directed to be made, in the way of compound interest, by investing the same, and all the resulting income and produce thereof, from time to time, in their names, in the purchase of Three Pounds per Centum Consolidated Bank Annuities, for such general purposes relating to the same Museum as to the said Trustees shall seem expedient; and further to apply the yearly sum of Three Hundred Pounds, other part of the dividends or interest, rents or profits, in payment of the salary of the Curator of the said Museum and premises, to be appointed as hereinafter mentioned; and the yearly sum of One Hundred Pounds, other part of the said dividends or interest, rents or profits, in payment of the salary of the Inspectress of the said Museum, to be also appointed in manner hereinafter mentioned; which salaries of the said Curator and Inspectress for the time being of the said house and Museum and premises shall be paid half-yearly, clear of all deductions.

and supporting the said Museum.

and in payment of the salaries of a Curator and an Inspectress.

III. And be it enacted, that every Curator of the said Museum for the time being shall (subject to the inspection and control of the said Trustees) have the immediate care, charge, and custody of the said house, being No. 13 in Lincoln's Inn Fields aforesaid, and of the offices used therewith, and of the said Museum, Library, Books, Paintings, Manuscripts, Drawings, Pictures, Plans, and Works of Art, and other effects therein, and shall keep the said house, offices, and Museum, at all times, as nearly as circumstances will admit, in the state and condition in which the same shall be left at the decease of the said Sir John Soane; and the said Curator shall reside in the said house, for which purpose the said Trustees shall assign and appropriate to the said Curator one sitting-room and one bed-room, in order that he may the more conveniently and effectually perform the duties of his said office; and the said Curator shall always be in attendance at the said house and Museum on such days as the said house and

Curator, under the control of the Trustees, to have the charge of the said Museum, &c.

Museum shall be open for public inspection, or persons shall be admitted thereto by the said Trustees, and at all other times necessary for the due preservation of the said house, offices, and Museum; and the said Curator shall take care that the house, offices, Museum, and premises, be kept properly cleaned, warmed, ventilated, and in thorough repair, and in order thereto shall report to the said Trustees yearly, or oftener if requisite or expedient, what is necessary to be done for the due keeping up and preserving the said house, offices, Museum, and premises, together with the estimated expense thereof, to the end that the said Trustees may direct whatever repairs they may, in consequence of such report or otherwise, consider necessary and expedient to be done; and the said Curator shall collect the rents of the said house, being No. 12 in Lincoln's Inn Fields aforesaid, and shall, twice at least in every year, pay the amount so received by him into the hands of the said Trustees, or to the account to be kept at the Bank of England in their names as Trustees of the said fund.

and to collect the rents of the house.

Curator, upon entering into office, to give bond, with two sureties, in 1,000*l.* that no part of the said Museum, &c. shall be taken away, lost, or embezzled.

IV. And be it enacted, that every person who shall be appointed the Curator of the said Museum shall, within one month from his nomination and appointment thereto, and before he shall enter upon the said office of Curator, give satisfactory security to the said Trustees, by a joint and several bond from himself and two sufficient sureties, in the sum of One Thousand Pounds, that no part of the said Museum, or any of the Books, Manuscripts, Paintings, Drawings, Pictures, Models, Works of Art, or effects in the said Museum or offices, shall be taken away from the said Museum, or lost or embezzled, and shall, upon being admitted into the said office of Curator, make out and subscribe with his own name a full and complete catalogue or schedule of all such Books, Manuscripts, Prints, Drawings, Pictures, Models, and various Works of Art, and other things, as shall be placed under his charge as such Curator as aforesaid, and shall deliver the same to the said Trustees, or one of them, and shall keep one other copy thereof, likewise subscribed by him, in the principal room of the said Museum for general reference.

As to removal of Curator.

V. And be it further enacted, that every such Curator shall be removable from his office of Curator by the said Trustees at pleasure, except the person who shall be appointed Curator by the said Sir John Soane as hereinafter mentioned, who shall be removable by the said Trustees with the consent of the President of the Royal Academy.

Duties of the Inspectress.

VI. And be it enacted, that the Inspectress of the said house and Museum for the time being (who is not to reside in the said house) shall have the entire arrangement of the domestic concerns of the house and offices appropriated to the said Museum, and shall from time to time provide all such things as shall be necessary and proper for the same, and which shall be paid for by the said Trustees as incidental expenses; and the said Inspectress shall have the sole power and duty of hiring and discharging one man-servant and two female servants, who shall be constantly kept and employed as domestic servants, on board wages, in and about the said Museum and offices, one of which said female servants may act as the domestic servant of the Curator for the time being, so far as he shall require her services.

Inspectress to be removable.

VII. And be it further enacted, that every Inspectress shall be removable from her office by the said Trustees at pleasure.

Sir J. Soane, by Will, to appoint the first Curator and first Inspectress.

VIII. And be it enacted, that the first Curator of the said Museum, and the first Inspectress of the said Museum, house, and offices, shall be such persons respectively as the said Sir John Soane, by his last Will and Testament in writing, or by any Codicil to his last Will and Testament in writing, may have nominated or appointed, or shall nominate and appoint respectively, as such Curator and Inspectress.

IX. And be it enacted, that in the event of the said Sir John Soane departing this life without having by Will or Codicil nominated or appointed any person to be the Curator of the said Museum; or in the event of any Curator so nominated and appointed by the Will or Codicil of the said Sir John Soane, departing this life before he shall have been admitted to or taken upon himself the said office of Curator; or in the event of any Curator so nominated and appointed by the Will or Codicil of the said Sir John Soane, or any future Curator to be appointed as hereinafter mentioned, dying, or resigning the said office of Curator, or being removed from the said office as hereinbefore is mentioned, it shall be lawful for the President and Council of the Royal Academy for the time being, within three months from such vacancy occurring, to select and nominate and appoint as such Curator as aforesaid an English Architect who may have distinguished himself or gained any Academical Prize, being at the least of the age of twenty-five years, whom they may deem the most competent to discharge the duties of the said office; and upon such appointment being duly certified to the Trustees of the said Museum, the said Curator so nominated and appointed shall be by the said Trustees instituted into the said office of Curator, and charged with the same duties, and entitled to the same salary, as is hereinbefore by this Act declared and provided; and during all such time as the said office or appointment of Curator shall be vacant, the Trustees of the said Museum shall place a proper person in temporary charge of the said house, Museum, and offices, and shall pay to such person such reasonable sum of money, by way of compensation for his services, as the said Trustees shall in their discretion think fit.

Provision for the appointment of new or future Curators.

X. And be it enacted, that in the event of the said Sir John Soane departing this life without having by Will or Codicil named or appointed any person to be the Inspectress of the said Museum, house, and offices; or in the event of any Inspectress so nominated and appointed by the Will or Codicil of the said Sir John Soane departing this life before she shall have taken upon herself the said office of Inspectress; or in the event of any Inspectress so nominated and appointed by the Will or Codicil of the said Sir John Soane, or any future Inspectress to be appointed as hereinafter mentioned, dying, or resigning the said office of Inspectress, or being removed from the said office as hereinbefore is mentioned, it shall and may be lawful for the said Trustees of the said Museum, within one month of such vacancy occurring, to select and nominate and appoint as such Inspectress, with the like salary as aforesaid, any other proper person to be Inspectress of the said house and offices.

Provision for the appointment of new or future Inspectress.

XI. And be it enacted, that Samuel Thornton, of Chobham, in the county of Surrey, Esquire; Francis Chantrey, of Belgrave Place, in the county of Middlesex, Esquire; Samuel Higham, of the National Debt Redemption Office, Esquire; and John Laurens Bicknell, of Abingdon Street, in the county of Middlesex, Esquire, shall be, and they are hereby constituted and appointed, the Trustees for life for the purposes of this Act; and that they and their successors, to be appointed as hereinafter is mentioned, together with the persons who shall be respectively elected additional Trustees, in manner and for the purposes hereinafter mentioned, shall be and be called "The Trustees of Sir John Soane's Museum," and may sue and be sued by that name or title.

Names and style of the Trustees.

XII. And be it enacted, that it shall and may be lawful for the said Sir John Soane, and he is hereby authorised and empowered by any deed or instrument under his hand and seal duly executed by him in the presence of two or more credible witnesses, or by his last Will and Testament in writing, or by any Codicil to his Will or Testament in writing, duly executed by him in the presence of three or more credible witnesses, to nominate and appoint any other person or persons to be a Trustee or Trustees of

Sir J. Soane to have power during his life, by Deed or Will, to appoint other Trustees in the stead of

cause hereby named.

the said Museum and premises, in the place or stead of any one or more of the said Trustees in and by this Act named and appointed; and upon such appointment being so made as aforesaid, the person or persons so named and appointed in the place or stead of any one or more of the said Trustees, shall, immediately after the decease of the said Sir John Soane, be a Trustee or Trustees of the said Museum and premises, and shall have all the trusts, powers, duties, and authorities of a Trustee or Trustees of the said Museum and premises, as if such person or persons had been originally named in and by this Act; and it is hereby declared that the appropriation and trusts of and with respect to the said Museum, hereditaments, and premises, and the investment and appropriation by the said Sir John Soane of the said sum of Thirty Thousand Pounds Three Pounds per Centum Consolidated Bank Annuities, or of any other monies, stocks, or funds in lieu thereof, for the purposes of this Act, not in the whole exceeding the said sum of Thirty Thousand Pounds, shall be and be construed and taken to be good, valid, and effectual, to all intents and purposes, the statute made and passed in the ninth year of the reign of his late Majesty King George the Second, intituled "An Act to restrain the Disposition of Lands whereby the same become unalienable," or any of the Statutes of Mortmain, or other disabling statutes, in anywise notwithstanding.

Provision for the appointment of new Trustees.

XIII. And be it enacted, that from and after the decease of the said Sir John Soane, when and as often as any of the said Trustees named in this Act, or any future Trustees to be appointed as hereinafter mentioned, in the place or stead of any Trustee or Trustees named in this Act, shall die, or resign his or their said offices, it shall and may be lawful for the surviving or continuing Trustees or Trustee so named and appointed, or the majority of such surviving or continuing Trustees (if more than one), and they are hereby required, by appointment under hand and seal, within one month, to nominate and appoint any other proper persons or person to be a Trustee or Trustees in the place or stead of him or them so dying or resigning; and the person or persons so appointed shall immediately thereupon be, to all intents and purposes, a Trustee or Trustees of the said Museum, houses, and premises hereinbefore mentioned, which are by this Act vested in the Trustees or Trustee for the time being, and shall have the same powers and authorities respectively as if he or they had been originally named and appointed in and by this present Act; and that upon every change of such Trustees, the said sum of Thirty Thousand Pounds Three Pounds per Centum Consolidated Bank Annuities, and all other the trust stocks for the time being belonging to the said Trustees for the purposes of this Act, or any of them, shall with all convenient speed be transferred in the books of the Governor and Company of the Bank of England into the names of the said Trustees and their successors for the time being.

The Trustees may permit Mr. John Soane (Sir John Soane's grandson), on his attaining the age of twenty-five years, to reside in the house containing the Museum.

XIV. And be it enacted, that in the event of John Soane, the eldest son of John and Maria Soane, of Chelsea aforesaid, and the grandson of the said Sir John Soane, attaining the age of twenty-five years, and being then desirous of residing in the said house in Lincoln's Inn Fields, in which the said Museum is now arranged and is to be preserved, and applying to the said Trustees for authority to reside therein, it shall and may be lawful for the said Trustees, and they are hereby required, to permit the said John Soane, upon attaining such his age of twenty-five years, with any wife and children he may have, but no other person whatever except the said John Soane, his wife and children, to reside in the said house (without payment of any rent or rates or taxes for the same) during such time as he shall personally continue to dwell therein, and to make the said house his principal residence, and give sufficient security, or undertaking, to the satisfaction of the said Trustees, to preserve the said Museum, Library, Books, Manuscripts, Prints, Drawings, Pictures, and Works of Art, for the public purposes

hereinbefore declared and specified concerning the same; and during the whole of the time in which the said John Soane shall reside in the said house, the office and duties of Inspectress shall continue, and the Curator of the said Museum shall also continue in the use and occupancy of the apartments and offices belonging to the said house as hereinbefore mentioned: provided always, that the said Trustees for the time being shall not be answerable or accountable in any manner for any loss or damage which may happen to the said Museum, Library, Books, Manuscripts, Prints, Drawings, Pictures, and Works of Art, or any of them, by the act or default of the said John Soane, or by reason of the inefficiency or failure of any security or undertaking given or entered into in pursuance of the provisions of this Act, and shall and may reimburse themselves any expenses necessarily incurred in carrying its provisions into execution: provided nevertheless, that the said house and Museum, Library, Books, Manuscripts, Prints, Drawings, Pictures, and Works of Art of every description, shall be upheld and preserved and kept open for view and inspection during the time that the said John Soane shall reside in the said house, precisely in the same manner as hereinbefore is provided; and the office of Curator of the said Museum, and all the duties and authorities hereby given to or imposed upon such Curator, and to or upon the said Inspectress, and to and upon the said Trustees, shall continue and be exercised and enforced by them respectively, precisely in the same manner, while the said John Soane shall reside in the said house, as at any time previously thereto; and in the event of the said John Soane following the profession of an Architect, but not otherwise, the said Trustees shall give him the use of the Library, with all the Books, Drawings, Manuscripts, and Papers, relating to Architecture and the Fine Arts, which shall be comprised in the said Museum.

but such residence of Mr. John Soane not to interfere with the keeping the said house and Museum open to the public, as before mentioned.

XV. And be it enacted, that the said Trustees named in this Act, and their successors, after the decease of the said Sir John Soane, shall have full power to demise and lease the said messuage or tenement and premises, being No. 12, adjoining to the said Museum, in like manner as the said Sir John Soane would have had power to lease the same, for such term of years as they may deem expedient, reserving the best annual rent they can reasonably obtain for the said house and premises.

Power to the Trustees to lease the house adjoining the Museum.

XVI. And be it further enacted, that at the expiration of three months from the decease of the said Sir John Soane, it shall and may be lawful for the Lord Mayor and Aldermen of the city of London to elect by ballot one fit and proper person to be an additional Trustee of the said Museum, which said additional Trustee shall continue to be a Trustee of the said Museum for the term of five years next ensuing his said election, at the expiration of which said term of five years, or if the said Trustee so elected shall happen to die previously to the expiration of such term, then, immediately after the decease of such Trustee, the said Lord Mayor and Aldermen shall elect by ballot a successor to the said Trustee whose term shall have expired, or who shall have so died previous to the expiration thereof as aforesaid, and so on for ever; and the President and Council of the Royal Academy shall, at the expiration of the like period, in like manner, and for the like term, elect another fit and proper person to be an additional Trustee of the said Museum, with like power, in like manner, to elect a successor to such additional Trustee for ever: and the President and Council of the Royal Society shall, at the expiration of the like period, and in like manner, and for the like term, elect another fit and proper person to be an additional Trustee of the said Museum, with like power, in like manner, to elect a successor to such additional Trustee for ever; and the President and Council of the Society of Antiquaries shall, at the expiration of the like period, and in like manner, and for the like term, elect another fit and proper person to be an additional Trustee of the said Museum, with like power, in like manner, to elect a successor to such

Five additional Trustees to be elected by the bodies at certain times specified.

additional Trustee for ever; and the President, Vice-President, and Chairman of Committees of the Society for the Encouragement of Arts, Manufactures, and Commerce, in the Adelphi, shall, at the expiration of the like period, and in like manner, and for the like term, elect another fit and proper person to be an additional Trustee of the said Museum, with like power, in like manner, to elect a successor to such additional Trustee for ever; all which said elections shall be made at the annual meetings to be holden by the said respective bodies or societies for the election of their officers; and the said five additional Trustees shall have like powers and authorities, during the time they shall respectively so continue Trustees, as the Trustees named and appointed by this Act and their successors; save and except that the stocks, funds, and monies of and belonging to the said Museum shall be kept in the Bank of England in the names of the four Trustees named and appointed by this Act and their successors; and all monies required for the purposes of this Act shall and may be thence drawn out upon cheques or drafts signed by any three or more of them; and that all leases which shall be made or granted of or relating to the said hereinbefore-mentioned house and offices, being No. 12 in Lincoln's Inn Fields aforesaid, shall be made and executed by any three of the said Trustees named in this Act and their successors, without the concurrence of the said additional Trustees, or any of them, being necessary to the validity of the same.

Accounts of the Trustees to be annually laid before Parliament.

XVII. And be it enacted, that the said Trustees named in this Act and their successors, shall annually, within six weeks after the meeting of Parliament, lay before both Houses of Parliament a detailed statement or account in writing of the funds of the said Museum at the time of making up such statement, and of the receipts and payments of the year ending on the quarter-day immediately preceding the rendering of such account.

Sir John Soane may bequeath his Museum to the British Museum.

XVIII. Provided always, and be it further enacted, that in case the said Sir John Soane shall, at any time after the passing of this Act, desire to alter the disposition by this Act made of his said Museum, Library, Books, Prints, Manuscripts, Drawings, Maps, Models, Plans, and Works of Art, by giving or leaving the same to the Trustees of the British Museum, for the purpose of being by them separately and distinctly preserved at the British Museum, and to be there called "The Soane Collection," it shall and may be lawful for the said Sir John Soane, by any deed or instrument in writing, signed, sealed, and delivered by him in the presence of and attested by two or more credible witnesses, or by his Will or any Codicil thereto duly made and published by him in the presence of and attested by three or more credible witnesses, to give, grant, or bequeath the said Museum, Library, Books, Prints, Manuscripts, Drawings, Maps, Models, Plans, and Works of Art, unto the Trustees of the British Museum, subject to such conditions, rules, and regulations, as the said Sir John Soane shall and may declare or direct concerning the same; and upon such gift, grant, or bequest to the said Trustees of the British Museum being so made as aforesaid, all the trusts, provisions, matters, and things hereinbefore contained concerning the said Museum, shall be void and incapable of taking effect; and thereupon the said two messuages or tenements in Lincoln's Inn Fields aforesaid, and any sum of money invested or appropriated to the purposes of the said Museum or of this Act, shall be considered to be and shall form a part of the estate of the said Sir John Soane, in the same manner as if this Act had not been made; but in the event of no such gift or bequest being so as aforesaid made by the said Sir John Soane to the Trustees of the British Museum, then this Act, and every trust and provision thereof, shall continue and remain in full force, operation, and virtue.

XIX. Saving always to the King's most excellent Majesty, his heirs and successors, and all and every other person and persons, bodies politic and corporate, his, her, and their heirs, successors, executors, and administrators, other than and except the said Sir John Soane, his heirs, executors, administrators, and assigns, and all persons claiming or to claim by, from, through, under, or in trust for him, them, or any of them (whose several and respective estates and rights and interests in the said premises shall be, and are hereby intended and declared to be, vested in the said Trustees and their successors, at the time and in manner hereinbefore mentioned, for the purposes of this Act), all such estate, right, title, interest, claim, or demand whatsoever, as they or any of them had before the passing of this Act, or could or might have had, held, or enjoyed, in, to, or out of the said messuages or tenements, hereditaments, and premises, if this Act had not been made. Saving clause.

XX. And be it further enacted, that this Act shall be printed by the several Printers to the King's most excellent Majesty, duly authorised to print the Statutes of the United Kingdom; and a copy thereof so printed by any of them shall be admitted as evidence thereof by all judges, justices, and others. Act to be printed by the King's Printers.

THE END.

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SIR JOHN SOANE'S
HOUSE AND MUSEUM

1836